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ST. ETIENNE DU MONT, PARIS

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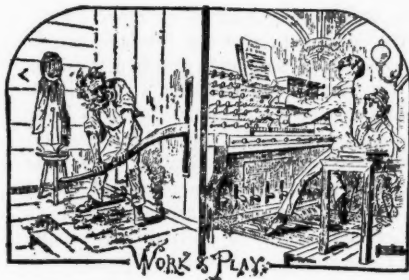
THE AMERICAN ORGANIST

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NUMBER 5

Editorial Reflections as Others Write Them



Postludes

“TELL me what you eat, and I will tell you what you are” ran the old saw. For organists it might read “Tell me how you play your postlude, and I will tell you how healthy are your ideals”—yes, in theater as well as in church. What your ideals are concerns not this medicated missive—though they are as necessary to you as adrenal and pituitary glands; moreover, what you play for your postludes could not with fairness tell what your ideals are, first because their selection is only partially a matter of taste, and then tastes differ mightily, being a very personal thing, and second because their selection is partly a matter of local demand, local occasion, and other particular limitations unknown to an observer. And a diagnosis that reckons without all the symptoms, or is based on an observer’s personal taste, is no diagnosis at all. So it is how you play whatever you do play for your postludes that tells the story.

Why postludes? Because in ninety-nine

cases out of a hundred this number is given under the most adverse conditions possible: in church, people talking and visiting the moment the benediction is pronounced, few people listening; if any—but suppose they suddenly decided to listen, what would they hear? The selection might be a Scotson Clark March or a Bach Fugue, a James Meditation or a Widor Finale, who cares—how would you be found playing it? And if you improvise your postludes, no matter how short, you would have to answer another question: What musical value would you be found putting into it?

Here is an experience coming under my personal notice, as did most with which this tale is pointed. An organist who occasionally improvised his postludes took a new position; just before the benediction at his first service, the minister called attention to the service bulletin which read “Postlude: Improvisation” and asked the congregation to do their new organist the courtesy of remaining in their seats through the number; the which they did, and listened right earnestly, some of them right critically. Where would this test find some of us improvisers?

Not long ago a well known New York organist was heard to improvise beautifully through two most effective modulations of some length, and through several of those brief interludes so common now-a-days to heal up the gaps in a service—there was no doubt of his ability, it was fully up to his reputation—but the desultory harmony exercise through which he wandered for postlude was not redeemed by the sudden belated appearance of a phrase or two of the last hymn used; music, even if intended only as a good soporific, must have some form, some

rhyme, some reason for being. This man had a plain case of subnormal temperature of the ideals; nothing chronic, likely, but fair warning of lowered resistance.

For postlude a noted Chicago organist played Mendelssohn's First Prelude—note perfect, in rigid metronomic rhythm, no registration changes aside from one shift, Great to Swell and back again. He is known positively to have fine ideals, but would you grant them a clean bill of health on this performance? It is a case of arteriosclerosis, perhaps complicated with some ossification.

And theater organists who have to fill in with music (?) between performances—what do you put into your postludes? You have quite an advantage over most church players, for your audience while largely in commotion is seldom speaking aloud at this time, and more people than you might imagine do really listen to you. On the average, where a set piece is used, your renditions show more care and vitality than those heard in churches, but some among you commit unspeakable atrocities; and some of you who improvise, apparently think that any old haphazard progression of chords building up to full organ meets all requirements. If you perpetrate these things in utter ignorance, your ideals might be healthy enough, but they are dwarfed, or even atrophied—or else they really suffer, let us say from severe stricture. And if, knowing better, you do them because you seem to get by—then your ideals have a pernicious anaemia which unless taken in hand early and vigorously, always terminates fatally, for it is as incurable in advanced stages musically as bodily.

The customary postlude atmosphere is verily poisonous with the temptation: "Why worry how the thing is done since nobody else seems to worry about it either?" In a famous old church I recently witnessed a striking example of its potency to swerve fine singers from their best efforts. An "inverted postlude" in the midst of a service would seem a curious thing, but how else would one describe a situation where during the important anthem, which consumed ten minutes and included three long solos, ushers seated a continuous procession of worshippers (?) ? The quartet was visible to only a small part of the audience; as each solo came due the singer stopped visiting or reading just long enough to walk to the rail,

"perform," and hurry back to the more congenial activities. And could you much blame them? Nevertheless, a septic condition of the ideals existed there that needed treatment.

The temptation to say "Oh what's the difference!" "Who ever listens?" and "Who cares, anyway?"—this "sin which doth so easily beset us" can find its entrance through any crevice in the armor, but the postlude crevice is so often the largest crack, that one might switch similes and liken it to Achilles' heel. For an organist, the only way to make this spot invulnerable is to protect it with an eternally vigilant incorruptible guard of healthy ideals. To keep them healthy they must be exercised by use (fatty degeneration of the ideals is one of the sorriest diseases with which a musician can ever find himself afflicted). The ideals ought to be in good training, even to being fed at a training table part of the time (at least wield some discrimination over what enters the mouth of your musical and mental intake); but when ideals are suffering from musical indigestion the postlude will usually give the earliest symptomatic evidence.

This sums up into a rule of hygiene for the ideals: If you want to keep them healthy, play all your music, but especially postludes, up to the best you know; make it your daily dozen. Do it in the face of any and every distraction, and listen to yourself to make sure that you do it. It is not impossible—for I could cite you to at least a few churches and picture houses where particular organists always give of their fine best in postludes. These men are known the country over, one of them three countries over, for reliable successful work, brilliant but untainted with fake or spectacularism.

It needs to be driven home in the minds of all organists who cherish ideals, that the influence of habitually scrupulous care with postludes, makes not alone for sincerity and integrity of musicianship, but also for sincerity and integrity in the musician as a man. And this conflict between postludes miasma and ideals is not limited to organists, nor to music, nor to this age. Wasn't it Phideas who took his usual infinite pains with the back of the head of a statue, inconspicuously high on the Parthenon, and to the comment "Why go to all that trouble when nobody will know it?" answered "I will know it; and if perchance the gods look down, they will know it?"

Isn't it worthwhile to live out a whole life in the spirit of that reply; and wouldn't the final postlude of a life so lived, be inevitably something worth the endless striving? What an inspiration in the vigorous, active, postlude-years of that "grand old man," Widor! whose playing last summer Dr. Dickinson describes as perfect—"evergreen" symbolizes such work. And Guilmant—! And Franck! leaving us his postlude in the Three Chorales, without which we would have been so infinitely poorer! And a host of other good men and good works—all the logical fruition of ideals disciplined through years. So let us take heart and keep on trying.

WALTER E. HARTLEY

Competition

WHY CHURCH postludes at all? The benediction seems an adequate definite close to a service. Occasionally another service immediately following might have its mood partially established by an organ number, but here the music would function rather as a prelude or an interlude. Why tack onto a service that which is the "great what-is-it"?

Now the theater postlude is quite frankly a parting shot, designed to be a climatic pat on the back, musically speaking—sort of "Ho dy'do? Hope you'll come again. Glad to have met you. Goodbye." Yet there is little vocal expression of this idea. But in many churches, right on the heels of the last Amen, comes instant and hearty vocal expression of exactly this idea. We would not disparage either the idea or its expression, but why do it to music? Even to music of the cheerful, or the vivacious, or the slightly skittish varieties? For music can sway the mood of, or create an atmosphere for, only those who turn the attentive ear of undivided allegiance; and true attention to more than one set of sounds at a time is naturally impossible. If you doubt it, ask your radio friend. In other words, the reason they can "say it with postludes" in theaters, is because nobody else is trying to say it in competition; why should a church organ be expected to offer a competing rendition of this or any other message against hearty congregational rendition of the "Glad to see you neighbor" chorus, with variations and fugal imitations?

This competition between music and conversation—bearable in the cafe—a nuisance at receptions—a bore between the acts—tolerated in few good theaters—what is the "big idea" of tolerating it in church? The music reaches those few who would listen—intermittently—sifted through a hubbub of conversation: and the conversation, rising in shrill assault upon the music, frequently has to be shouted. A sudden dramatic pause in a fortissimo postlude may disclose a curious and startling medley. For example: "—to take care of the children—" "I always fry mine in deep lard" "—and that proves that the fundamentalist idea of hell is—" etc. etc. (The foregoing is actually vouched for as an actual occurrence in his own home town, by one of our well known colleagues, Mr. Ananias.)

But dropping slippance and grouching, "where do we go from here?" It is not we, but this competition, that must go. After the benediction, dispense with either the music or the conversation. Numerous churches, especially Episcopalian, already do the latter. Reverencing the building as the physical shelter for many of man's most sacred spiritual experiences in his search for God, they prefer to set it a little apart for this use and association; visiting is relegated to later moments in vestibule or parish house, or out of doors. A postlude is not sown wholly on barren soil here; it has its chance to sustain a little longer, to echo, the service mood—a real if scant mission to perform as the audience moves quietly out. Numerous other churches want to emphasize Christian fellowship and sociability. And how sorely our churches do need both the neighborly spirit as Christ meant it, and a more fluent and frequent expression of it. If parish house and vestibule be lacking, if inclement weather prevails, where shall this really desirable activity take place? Of course in the church itself. As to when it shall take place, either let the congregation first sit through the postludes, or else let there be no postlude at all to interfere with the exchange of goodfellowship's salutations.

But at times, let there be nothing audible after the benediction—let the worshippers depart in silence, that the spiritual communion of some particularly solemn occasion, an elixir best shared in quietude and best savored in solitude of heart, be not too quickly dissipated in shock with things material. Meditation, in its rightful place, is

as potent a factor in transforming a "naughty world" as is fellowship. Even music is an intrusion here.

There are few churches where all these methods could not at differing times be used to the great gain in devotion and happiness of all concerned. Given an ideal pastor and an ideal organist, the desired service-close could be a matter merely of careful planning, with announcement by spoken or printed word. Occasionally the congregation might be asked to sit and listen to a postlude, sociability being deferred; occasionally asked to leave quietly during postlude music—sociability transferred (from auditorium elsewhere); more rarely asked to go to their homes with as little outward communication or distraction as possible, sociability being inferred for the once; or if no announcement were made, it might be understood that no music, at most only a phrase or two, would conflict with the greetings: sociability preferred. In the first of these four instances a brief silence or a short quiet improvisation is usual to give opportunity for retiring in the cases of the always-present few who are obliged to leave early.

Pending the adoption of any or all of these plans, or of similar plans, the organist who must play his postludes under the old "competitive regime," can best solace and improve himself by following the rule of hygiene given above—while he quietly looks up another church.—WALTER E. HARTLEY

Just Thoughts—No Pansies

By H.M.D.

IN THE April number of our magazine the Editor came right to the front and told H.M.D. why men organists were preferred to women. Said he, "I like a free-for-all and shall take a gentle jab at the topic"—then jabbed away to his heart's content; rooted for men most fervently—and under deep conviction said many things. One: "Men pupils are better than the women and men organists have risen higher"—named illustrious organists and other great men, and almost finished with a "Whoop-la, that ought to convince you." But the desire to be fair compelled him to stop and bow to the professional woman on the way. Lovely! Lovely! Ladies, we

must club together and present the "Handsome Purse" he suggested.

Coming back to the Editorial it was, by some, considered "harsh," but others said it was "fair."

But when I read, it seemed to me
A wise kind man was T.S.B.,
Though wondered if his fountain pen
Had ink enough to write the men
He daily met and called by name
Who stood a chance to win such fame.

Again his sense of fairness made him tell of "women organists vastly superior to men" and to tell of young ladies who grabbed jobs "for which they were not created" and yet had won out and "put it all over the men." After that pleasant vacation he comes back home and roots again for Man the Victor. The whole article is such a mingling of light and shade and vice versa it gives one a fine chance to be happy or miserable.

He kept "far from the madding crowd" of women daily toiling at heavy tasks no man would choose, but that was not his objective—it was Man the Organist, Man the Strong and Capable. Nevertheless, who ever steps up to the poor scrub woman and tells her "this is a man's job, for which you were not created," or what husband says,—

"I won't sleep late on the ice man's day
And make my wife put the ice away."

(such light, graceful work for women)? Then think too of women kalsomining (step ladders easier of course than pedals). And the work in the kitchen, canning, baking, cooking—even if we do like it—but it's manual without the keyboard. And, oh, the beautiful holiday dinners when men rest and sleep, gaining new strength for the morrow, while the wife trots around here there and everywhere till she comes to the end of the perfect day.

But, I hear some one saying, "Now, you play fair," and I certainly will, and add in passing, many men are heroes in every sense of the word. But, just a few more words for women in general. Some who are educated, some not—who long for work they love most—who think, at times, of the profession given up—the songs not written, the pictures never painted though ever in mind—what of these women? Alas, now and then, some grow sad and forlorn and give it up, however, not always—hooray!

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for some have faith and go cheerfully on forging ahead all the time. Now, when women like that want to be organists and men say "Why?", they need only answer, "Why not?"

But the Editor was all right and though he regrets somewhat the "dawn of suffrage and the feminine cigarette," way down deep in his heart is a true appreciation of what he calls "Creation's masterpiece."

And that's just like this T.S.B.
Who says strange things to you and me,
Some times they flash and scare us all
And then—just then—some kind words fall.
Those words no doubt cheered H.M.D.
And all the rest, for, don't you see,
No one, till now, has dared to say
To T.S.B., "now that's your way
At times 'tis true—to speak your mind;
But, in the main, you're very kind."

Artist Fees

By PIERRE V. R. KEY

Editor of The Musical Digest

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IT BECAME necessary during the period of the late world-war, and that immediately following it, to advance the fee of the individual music artist and organization in order to meet the growing cost of living and other expenses connected with concertizing. For a few seasons all went well: the increased fees were met by local managers and clubs and other organizations; the economic fabric sustained no damaging strain.

But two years ago there appeared evidences threatening the commercial stability of the majority engaged in the profession of music interpretation. Last year brought a drop in the concert-giving business of this country; and the current season, thus far, is less prosperous than was the preceding one.

Three factors figured in this depression: The over-crowding of the profession, which reduced for many formerly-successful musicians the number of their annual engagements; excessive competition in many concert-giving communities, which brought about losses to many local managers; and fees in excess of the apparent ability of local managers to meet from the income of the concerts they gave.

The Musical Digest has all along contended that in any contract affecting artist, wholesale manager, and local manager there must ensue an arrangement making possible a profit for each. Theoretically, if any one of such a triumvirate sustains a loss that one cannot be expected to continue doing business on such a basis.

While many artists are not overpaid for their services, it is true that too many receive fees which seemingly cannot be advanced by concert-managers save at a loss. In brief, there is reason to believe that unless there comes a reduction in general of concert fees of music artists and organizations the present serious situation threatens to become still more serious.

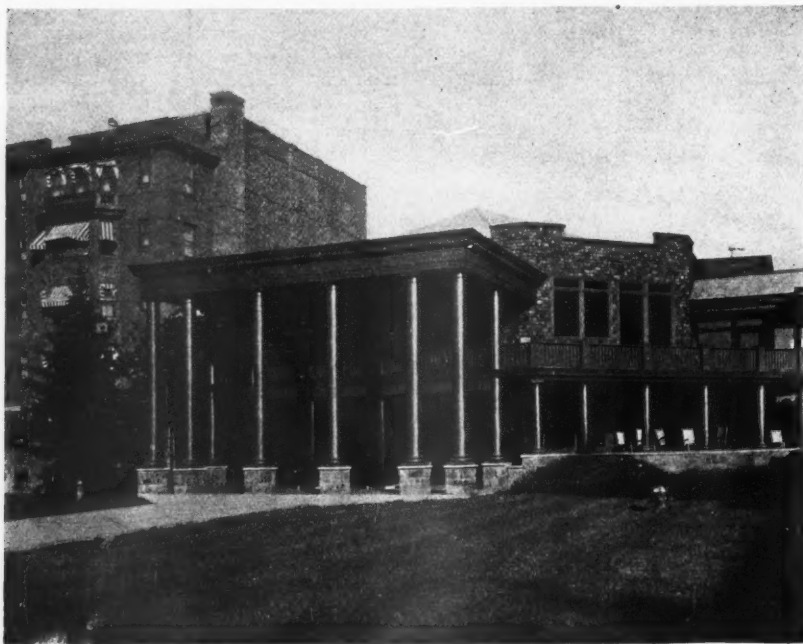
It is perfectly natural for any artist to resist the lowering of a fee. In certain instances there is good reason why it should not be done. In other instances, however, there is the best of reasons for a readjustment of prices to square with conditions that sooner or later must be faced.

With the present tendency in the direction of downward costs, no artist need fear to consent to a reduction of a fee . . . to an extent reasonable in the circumstances. There are signs that lead to the conclusion that such a process is inevitable for the majority. In so far as this is possible it will result in a betterment of conditions. And if local managers will co-operate in the arrangements of dates so that the bookings of an individual artist may allow for relatively short railway "jumps," and the compressing of engagements into the smallest possible spaces, the problem will eventually be worked out.

Lake Placid Club Organ

EVERY addict of the photoplay has seen the winter sports scenes at Lake Placid. Lake Placid Club is another matter—and one of such importance that if you contemplate mem-

The object of the Club is "by cooperation to secure among congenial people and beautiful natural surroundings all advantages of an ideal vacation or permanent country home." "While not open to the public, the



LAKE PLACID CLUB: AGORA

Agora, from the Greek, meaning place of assembly

bership you had better be equipped with recommendations of the first quality, and a bank account not to be sneezed at. This does not sound entirely like proper materials for the organ profession's magazine, but the other side of the story is that the Club has an organ and an organist—and that, be it said, is "on the other side of the Lake," which the Club would impress upon those who foolishly address their mail and telegrams to Lake Placid Club, Lake Placid, N. Y. To be truthful, there is no such animal. There are two. One is Lake Placid, and the other is, "on the other side of the Lake," Lake Placid Club.

Club invites introductions of those likely to add to its attractions." The distinctive features are "early hours, informality, simplicity, children welcomed and amply provided for, personal preferences gratified; no tips, no bar, no public cigar stand, no smoking in dining rooms, library or ladies' parlors, no noise after 10 p. m., no pedlers or solicitors, no stockticker, no gambling, even when sugar-coated as 'a chance in aid of charity.' Engaging rooms involves full and cordial conformity to Club customs, which have the force of unwritten law."

The estate is 8000 acres and includes 38 farms and 6 rivers. The Club owns 323



CHARLES RAYMOND CRONHAM

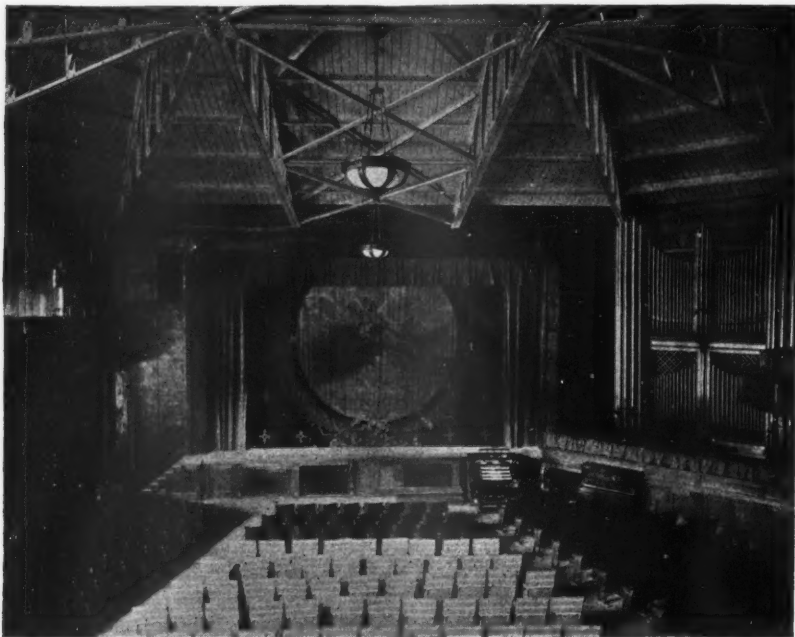
Resident Music Director and Organist of Lake Placid Club, formerly organist of Dartmouth College. Mr. Cronham was born in Jersey City, N. J., and played in Westminster Presbyterian there and in Madison, N. J., before going to Dartmouth

buildings, including 111 with bedrooms, and 5 completely equipped central clubhouses. The Club has 200 open fires, 450 baths, \$60,000. worth of fire protection equipment with a force of 20 men, 2 creameries, and 500 cattle in sanitary stables.

Mr. Daniel Kuntz, for 33 years concert-meister of the Boston Symphony, directs

sylens durin muzic iz Club custom," says the program. It is also the Club custom to use phonetic spelling, and this "wil giv" newcomers the thrill of a novelty when they "ar" reading Club literature.

The organ is so located as to serve three uses—for Agora, Chapel, or Lawn. To fully comprehend this situation build your-



IN THE AGORA

Showing the stage, the console, and the organ case. The stage curtain is from the old Augustin Daly Theater and was presented to the Club by Mr. John Golden

numerous concerts during the summer season, and Mr. Charles Raymond Cronham is its resident organist and the actual resident director of music, for Mr. Kuntz is present only during the summer when he and his orchestra give ten concerts a week. Mr. Cronham's schedule is:

Monday: Picture Show in the evening, one performance only;

Wednesday: Recital at 8:30, one hour.

Thursday: Pictures at 8:30, one performance;

Sunday: Service 11 a. m.; Song Service 8: to 8:30; Recital at 8:30, one hour;

Daily: Morning Service 9:30 to 9:45.

For the Service, Mr. Cronham has a mixed quartet, and in Montmare School he has a women's chorus of 30 voices. "Strict

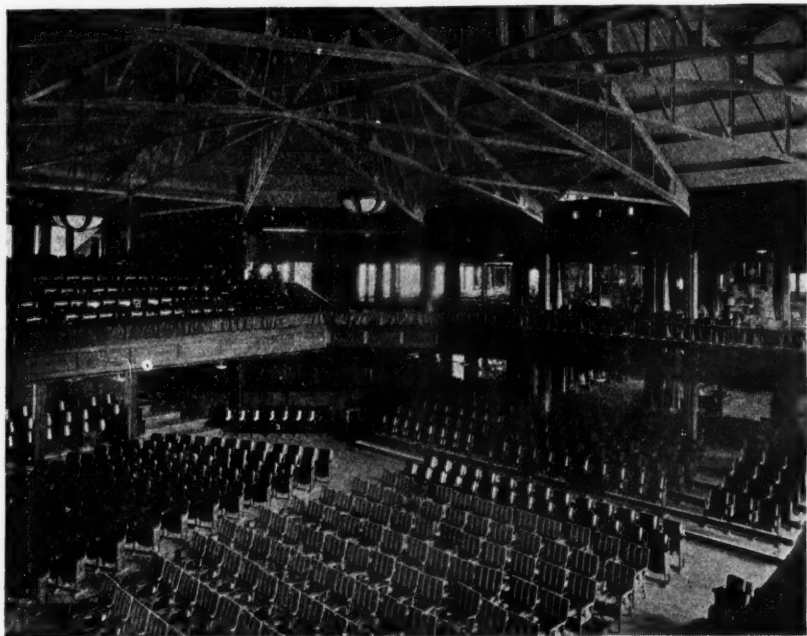
self a theater auditorium on paper and locate your organ in the front right corner; open shades directly into the auditorium as usual; then cut through the wall on the right of the organ chamber and let the tone reach the lawn outside; finally open the wall in the back of the chamber and allow the tone to go through to the Chapel which is annexed to the rear of the auditorium. At present the Chapel services are played from the console in the Agora, with the help of electric push buttons between pulpit and console, but a console is ultimately to be placed in the Chapel for convenience.

The entire organ with the exception of the Diapason unit, is enclosed and rendered expressive—as every music instrument should be. The Great presents a good, solid

Diapason ensemble, colored by strings and flutes to a favorable degree, judging by specifications—the pleasure of hearing the instrument has not yet been experienced. Add the two 4' voices and the Harmonic Tuba to the Diapason ensemble and great richness ought to be the result. If sufficient funds were available a player would

building; the organist today understands that in the main, borrowing of this kind produces infinitely better results to the ear than it gives on paper. If we could eliminate the dollar mark there might be other things to say.

The idea of using a harmonium in conjunction with the Echo Organ, and duplex-



FACE ABOUT IN THE AGORA

Showing the view from the Minstrel Balcony (in left corner of the other photograph). Looking through the rear balcony we get a glimpse of the Foyer and Dining Room

find a well-voiced Mixture, and a few off-unison ranks valuable for color.

The Swell Organ seems to depend on Strings, with a touch of Flute and an inevitable Diapason. The soft reeds give richness and sweetness. The preponderance of 8' tone is open to question—unless the Austin scheme of voicing is able to do more than voicers generally have proved themselves able to achieve. The string body is excellent and ought to give delightful accompanimental effects; add the Vox Humana to this string body and there should result an enriched, not altered, string ensemble.

The Pedal borrows most of its pipe-work, as it may legitimately do until purchasers have much greater funds to devote to organ

ing the latter, is productive of variety where it is most needed—among the softer tones.

The convenience of stop-tongues is taken advantage of and the Austin system of adjusting combination pistons merely requires the player to hold the piston in while adding or removing stop-tongues for the combination he desires to set. The three sets of swell shades are unusual. Having the 1st and 8th pistons of the Swell and Great duplicated by pedals gives possibilities for easy registration. Duplication of the combination mechanism between manual and pedal pistons is inexpensive and sometimes a great convenience.

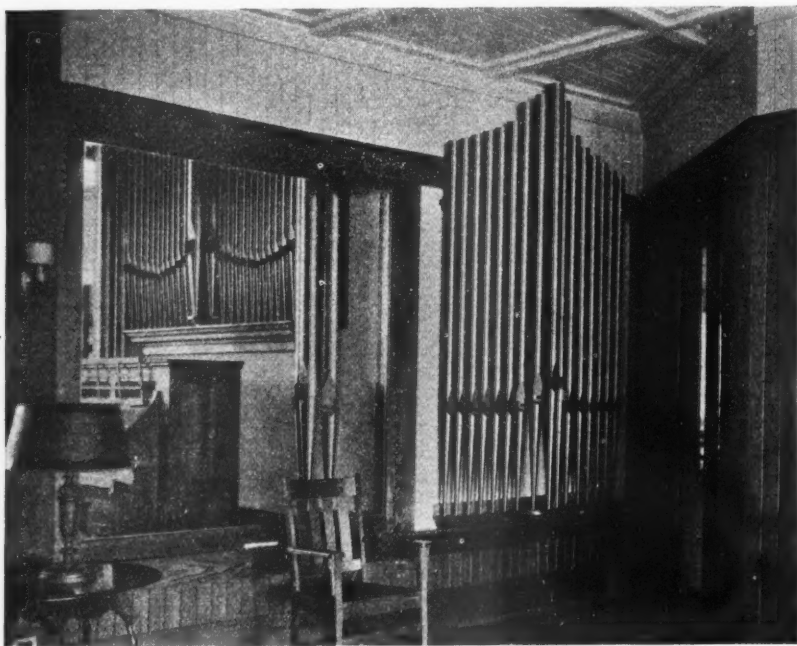
The Austin Organ Company is most largely responsible for the list of stops, and for the specification of scales, pressures, etc.

etc.; Mr. Ferd. Rassmann, of the Austin Company, supervised the erection of the instrument and gave the finishing touches.

The music of Lake Placid Club is not a jazz entertainment to amuse idle minds, but tends constantly for the presentation of the attractions of the art of music, neither attempting to please tasteless tastes nor to

406, July 1923) and all data verified through materials supplied by the builders and by the organist.

VOICES: P 1. G 8. S 12. O 6. E 6. T 33.
RANKS: 1. 8. 12. 6. 6. 33.
STOPS: 12. 12. 17. 11. 7. 59.
BORROWED: 11. 3. 5. 4. —. 23.
PIPES: 44. 632. 852. 402. 438. 2368.



IN THE FOYER

The Echo Organ pipes are used here in conjunction with a Harmonium, and the revised Harmonium serves as the controlling console

educate men and women who come for musical pleasure and not a school-room atmosphere. The management of the Club insists upon full respect being accorded to the Club's music programs and the musicians become entertainers and a cultural force. It is wholesome to see the organ taking the lead in Lake Placid Club.

LAKE PLACID CLUB, N. Y., 1923.

Builder: AUSTIN ORGAN CO.

Erected and finished by MR. FERD. RASSMANN.

Chimes by DEAGAN.

Celesta by AUSTIN.

Blower: 10 h.p. ORGOBLO.

The Specifications are in accord with THE AMERICAN ORGANIST standards (see page

PEDAL: V 1. R 1. S 12. B 11. P 44.

1 32' Resultant Nos. 2,6
2 16' DIAPASON No. 15-G
3 .. CELLO No. 16-G
4 .. CONTRA VIOLA No. 40-0
5 .. MAJOR FLUTE No. 18-G
6 .. BOURDON—w 44
7 .. BOURDON No. 23-S
8 .. FLUTE A CHEMINEE No. 53-E
9 8' Cello No. 16-G
10 .. Major Flute No. 18-G
11 .. Bourdon No. 6
12 16' HARMONIC TUBA No. 22-G

GREAT: V 8. R 8. S 12. B 3. P 632.

13 16' Diapason No. 15
14 8' DIAPASON 1—m 73
15 .. * DIAPASON 2—m 85

16 .. CELLO—m 85
 17 .. DULCIANA—m 73
 18 .. MAJOR FLUTE—w 85
 19 .. CONCERT FLUTE—w 73
 20 4' Diapason No. 15
 21 .. FLUTE HARMONIQUE—m 73
 22 8' HARMONIC TUBA—r 85
 A CELESTA—mb 61

37 .. OBOE—r 73
 38 .. VOX HUMANA—r 61
 39 .. VOX HUMANA No. 55—E
 Tremulant

ORCHESTRAL: V 6. R 6. S 11. B 4. P 402.
 40 16' CONTRA VIOLA—m 73
 41 8' CELLO No. 16—G



IN THE CHAPEL

The main console presents the proper mechanism by which the tone is thrown through this case into the Chapel

B CHIMES No. D-E

* Exposed pipe-work

SWELL: V 12. R 12. S 17. B 5. P 632.

23 16' BOURDON—w 73
 24 8' DIAPASON—m 73
 25 .. VIOLIN—t 73
 26 .. VIOLIN CELESTE—t 73
 27 .. ECHO SALICIONAL—m 73
 28 .. VIOLINO SORDO No. 51—E
 29 .. VOX ANGELICA No. 52—E
 30 .. STOPPED FLUTE—w 73
 31 .. FLUTE A CHEMINEE No. 53—E
 32 4' FLAUTO D'AMORE—w 73
 33 .. Flute No. 54—E
 34 2' FLAUTINO—m 61
 35 16' CONTRAFAGOTTO—r 73
 36 8' TRUMPET—r 73

42 .. DULCIANA No. 17—G
 43 .. UNDA MARIS—m 61
 44 .. CONCERT FLUTE No. 19—G
 45 .. FLUTE CELESTE—w 61
 46 4' FLUTE HARMONIQUE No. 21—G
 47 2' PICCOLO—m 61
 48 8' CLARINET—r 73
 49 .. ENGLISH HORN—r 73
 C CELESTE No. A—G
 Tremulant

ECHO: V 6. R 6. S 7. B —. P 438.

50 8' DIAPASON—m 73
 51 .. VIOLINO SORDO—m 73
 52 .. VOX ANGELICA—m 73
 53 .. FLUTE A CHEMINEE—w 85
 54 4' FLUTE—w 73
 55 8' VOX HUMANA—r 61

D CHIMES—mt 25
Tremulant

FOYER ORGAN

FOYER PEDAL:

- 1 16' Flute a Cheminee No. 53—E
- 2 .. * Diapason—fr 32
- 3 .. * Bourdon—fr 32

FOYER GREAT:

- 4 8' Diapason No. 50—E
- 5 .. Violino Sordo No. 51—E
- 6 .. Vox Angelica No. 52—E
- 7 .. Flute a Cheminee No. 53—E
- 8 4' Flute No. 54—E
- 9 8' Vox Humana No. 55—E
- 10 16' * Clarinet—fr 61
- 11 8' * Diapason—fr 61
- 12 .. * Dulciana—fr 61
- 13 .. * Trumpet—fr 61

D Chimes No. D—E
Tremulant

FOYER SWELL:

- 14 8' Violino Sordo No. 51—E
- 15 .. Vox Angelica No. 52—E
- 16 .. Flute a Cheminee No. 53—E
- 17 4' Flute No. 54—E
- 18 8' Vox Humana No. 55—E
- 19 .. * Salcional—fr 61
- 20 .. * Vox Celeste—fr 61
- 21 4' * Flute—fr 61
- 22 8' * Oboe—fr 61

Tremulant

* These stops do not control pipes but merely free reeds such as are used in the

harmonium (or reed "organ" as it is commonly miscalled).

FOYER ACCESSORIES: COUPLERS:

- S—P 8' . S—P 4' .
- S—G 8' . G—G 4' .

CRESCENDOS:

- Pipe-work Crescendo
- Free-reed Crescendo

COUPLERS:

	Pedal	Great	Swell	Orches.	Echo
4'	GS E	GSOE S	SOE	E	
8'	GSOE	GSOE SE	GSOE	GE	
16'		GSOE S	SOE	E	

ADJUSTABLE COMBINATIONS: (ABSOLUTE): MANUAL:

- P 4. G 8. S 8. O 8. E 4. Tutti 8.

PEDAL:

- Tutti 4.

All the above pistons control the manual stops, the pedal stops, and couplers.

CRESCENDOS:

- Great and Orchestral (left)
- Swell (next)
- Echo (third)
- Register (fourth)

ACCESSORIES: Manual:

3 Rocking Tablets coupling various sets of shutters to crescendo pedals

PEDAL:

Combinations: 4 Full Organ, 4 Pedal, 4 duplicating Swell and Great Nos. 1 and 8.

G—P Reversible

Full Organ



LAKE PLACID CLUB: AUSTIN CONSOLE

The stop-tongues from left to right in groups are, top row: Swell stops, Swell couplers, Swell-Echo duplexed stops; Orchestral stops, couplers, Celesta; Echo stops, couplers, Chimes. Bottom row: Unison Offs; Pedal stops, couplers; Great stops, couplers, percussion. Rocking Tablets to left of manuals connect Crescendo Pedals to the three sets of shutters opening on the lawn, into the Agora, and into the Chapel. Crescendo Pedals: Great and Orch., Swell, Echo (pipe-work only), Register. Foot pistons, left, upper: full organ combinations; bottom: Pedal Organ combinations; right, upper: Swell No. 1 combination, No. 8, Great No. 1; bottom: Great No. 8, G-P Reversible, Full Organ

University of Southern California

LATHAM TRUE

BACK in the dark ages, as history is reckoned in Southern California, when the metropolitan city of Los Angeles was a village of only about eleven thousand inhabitants, four or five Methodist brethren founded the University of Southern California, donating a small tract of land as endowment. With it was merged the Los Angeles Academy which Methodist pioneers had founded some years earlier. Doors were opened in October 1880 with an enrollment of fifty students. The first class to graduate, that of '84, contained only three students; but one of the number was Mr. George Finley Bovard, who has recently retired from the presidency of the University after a service of seventeen years. To President Bovard, more than to any other man, the University owes its present prosperity, liberal policy, and educational standing.

The days of the University's beginnings coincided with a period of wild expansionist dreamings in California, and the University was caught in the maelstrom of unsound finance. It was tempted; and it fell. Before it was out of its swaddling-clothes it had rosy visions of feeders and branches dotted here and there over southern California. Many of these projects were actually undertaken. Donations of land were received and several seminaries organized, and an astronomical observatory on Wilson's Peak was projected. The most ambitious of all called for the establishment of a College of Fine Arts at San Diego, for which four hundred and fifty acres of land on University Heights, valued at over a million dollars, were given. The foundations were laid; then work stopped, never to be resumed. These ventures proved to be too ambitious, financially too hazardous, for the infant University to swing, and they had to be abandoned one by one. One cannot but regret that it was impossible to bring them to fruition, if for no other reason than because of the splendid audacity of the undertaking. Had they succeeded the University of Southern California would have become a center of cultural influence without peer in America. But unfortunately the valuation of University property was based

on the fictitious values created by the boom, and when the collapse came the very existence of the University was threatened. It returned to a saner policy, chastened in spirit and greatly reduced in prestige and in exchequer.

Music had received academic recognition as early as 1884, when it became a department of the College of Liberal Arts. In 1893 a College of Music was established, independent in organization but in close affiliation with the University. Its first Dean was Mr. F. A. Bacon, appointed in 1895. He was succeeded in 1898 by Mr. Walter Fisher Skeele, the present incumbent. Dean Skeele has witnessed the enrollment of students at the University mount from ninety-six to nearly five thousand, and that in the College of Music increase from fifty to between six and seven hundred in 1922.

The College of Music has been housed in various places: first in Hodge Hall; then in the wing of Old College; later in two different downtown studio buildings; and since 1916 shabbily but comfortably in a remodelled homestead two or three blocks from the University buildings. The present quarters have become inadequate, and Dean Skeele longs for a permanent modern building with sound-proof walls and commodious administration facilities, so situated as to be an integral part of the University group.

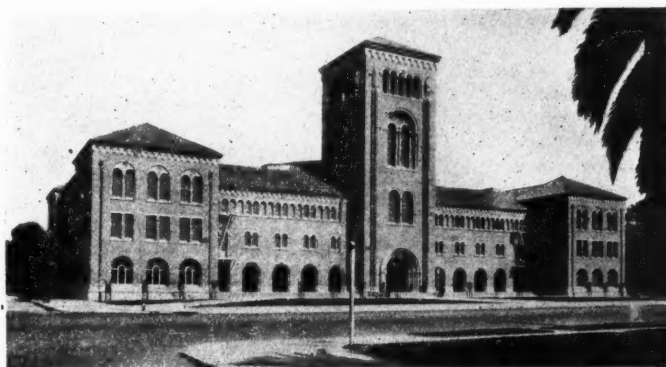
II.

MUSIC has never had to fight its way at the University of Southern California. From the outset it has been given cordial recognition. Credits to the number of 24 units, equally divided between theoretical and applied music, may be applied toward the 124 units required for the Baccalaureate in Arts; and provision is made for two courses leading to the Baccalaureate in Music, one majoring in applied music, the other in theory. A candidate majoring in applied music is required to fulfill all conditions of graduation at the College of Music; i. e., he must have completed a well-rounded course and have received 74 credits or their equivalent for general work and 6 for electives pertaining to his special branch; he must also have received 16 credits in a secondary

branch of applied music; and he must have completed one year's work at the College of Liberal Arts in such subjects as Education and Psychology, English Literature and Composition, a Modern Language and History, receiving therefor 30 additional credits—totaling 126, two more than are required for the Arts baccalaureate. The

Such requirements are commendably modern. Few universities anywhere are offering more dignified courses in music than those of the University of Southern California.

Not only the letter of these courses—their spirit also is refreshingly up-to-date. Their tendency is ever forward-looking. The study of harmony, for instance, is designed



UNIVERSITY OF SOUTHERN CALIFORNIA

student majoring in theory need not be a graduate of the College of Music. He is required to have completed one year's work at the College of Liberal Arts; but otherwise his course is similar to that required for the Baccalaureate in Music in other universities—a general theoretical course with 54 credits and supplementary courses in advanced theory and music composition with 22 credits. In addition he must receive 16 credits, full graduation quota, in applied music; and he is granted four credits for an exercise, an original cantata or work for orchestra to occupy at least twenty minutes in performance.

The point of special interest is the stress laid on applied music. The Bachelor of Music who claims the University of Southern California as his alma mater will not be merely a paper musician. An accredited Bachelor who could not perform on a single instrument was at one time a not unfamiliar figure in England. Fortunately such an anomaly is not recognized at Southern California. The candidate must show practical familiarity with at least two instruments or with one instrument and the human voice; and if he majors in applied music he must also have given in public a memorized program of not less than one hour in length.

to teach DOING rather than KNOWING. The student is taught to think in sections and phrases instead of in single notes and chords. He grasps principles of rhythmical and tonal relations and is required to show practical results from the first. And musical history, on which most of us have at sometime unmercifully crammed for examination—where else is it taught in consistent correlation with the allied arts and with special reference to the social and political background of each period? Emphasis is laid on music as an art and on the development of various schools and forms, rather than on dry biography and long lists of forgotten compositions. Systematic courses are offered in music appreciation. Even music criticism is taught. Special recitals are arranged for students at reduced seasonal rates, and the College of Music offers to its students a large number of free tickets to the Friday afternoon concerts of the Los Angeles Symphony Orchestra. Last, but certainly not least, the University has recently installed a four manual Robert-Morton organ of eighty registers—slightly larger than the organ in the Great Hall of the College of the City of New York. In voicing it compares favorably with the finest instruments in the East; and it is one of the

three or four notable organs on the Pacific Coast. Truly the policy of the University of Southern California may be said to be "Intelligent Service."

III.

WHEN one has first convinced himself that progressive events are actually happening in the world, his next impulse is to find the man in whose brain they found their inception and through whose executive ability they have been brought to fruition. Things are inert; they do not happen of themselves. Somebody must lift their dead weight and endow inertia with his own vitality. The man behind these happenings at the College of Music is a genial, diffident, cultured, distinguished-appearing person—Dean Skeele. He handles a motor-car as skilfully as he does a four-manual organ, and he is as fond of fishing as he is of Bach. (The German language suggests an intimate association of ideas between fishing and Bach). In appearance he is artistic rather than executive. In conversation masterfully reticent on the subject of Skeele and cordially communicative on anything pertaining to music at the University. In precisely which of his numerous brain convolutions lies his executive ability I cannot say. Enough that it gives practical evidence of healthy functioning.

Dean Skeele is an easterner, born in Connecticut considerably less than sixty years ago. He was graduated in due course from Amherst, and he trained in music under men who were famous in his day. He played the organ in Chicago from 1888 to 1893; and since 1895 he has been organist at the First Congregational Church, Los Angeles. He has served two years as Dean of the Southern California Chapter of the American Guild of Organists; and besides being Dean of the College of Music he is the official organist to the University.

Dean Skeele is at the head of the organ department of the College, with a large following of students. More than a score of prominent church organists, mostly in southern California, owe their foundation to his instruction, and he is himself a successful concert organist. In executive affairs he is ably assisted by Mr. A. M. Perry, who, in addition to being an experienced business man of sound judgment and sagacity, is a violinist and teacher of many years' experience. It is typical of Dean Skeele that he should seek to eliminate his personality and

give all credit to Mr. Perry, for the Skeele brand of modesty and self-effacement is rare in these days of trumpeting from the house-top. Dean Skeele would be the last man in Los Angeles to dream of the high public esteem in which he is held or to acknowledge its justification; but his influence, in ever-widening circles, will beat upon the shores of southern California's musical future. He is that rarest of rare birds, a modest musician.

IV.

MUSICAL conditions in southern California are sometimes a bit discouraging. Not long ago Schumann-Heink, the idol of all enlisted men, had been asked to sing to the men at Camp Kearney, and the day had been set. At noon on that day they telephoned, asking her not to come out because the men had been listening to jazz and didn't want ANY MORE MUSIC. Last summer a third-rate organist, who by actual count played a dozen false notes in the first six measures of Lemare's classic but not supremely difficult *ANDANTINO*, was given flamboyant headlines on the front page of a Southern California daily, in a city of 100,000 inhabitants or thereabouts, and hailed as a superb artist. Neither Paderewski nor Kreisler received such a journalistic ovation. And notwithstanding the splendid courses offered by the University of Southern California only two candidates in the last five years have sought to avail themselves of the opportunity to take the Baccalaureate in Music. For one reason, degrees in music mean less to Americans than they do to Britishers; and the farther west one migrates the less they mean. But southern California is settled largely by rural immigrants from the middle west. It is therefore, musically speaking, virgin soil. It is well worth cultivating, but it needs pioneer labor.

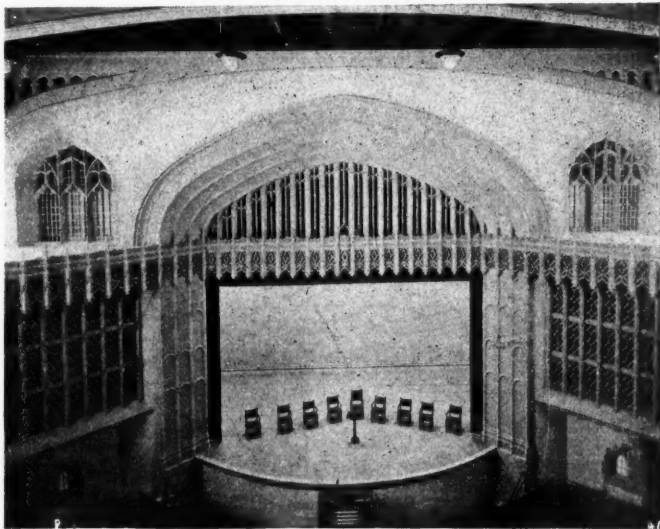
Fortunately the newly-installed president of the University of Southern California believes in music, and its future is assured. Music to him stands for psychology of the emotion. The simplest of psychologies is that of the intellect. That of the will, to which much attention has been directed in the last quarter-century, is only a degree more difficult to understand and apply. "The new psychology," to quote from an address delivered by President von Klein-Smid before the California Music Teachers' Association in 1922, "is to be written in

the language of emotion; and until we understand the language of emotion we shall never understand the human soul into which the study of psychology is supposed to carry us."

"When the will is in conflict with an idea," writes C. Harry Brooks (*The Practice of Auto-suggestion by the Method of*

out of chemistry—and more. But I am not saying that we have, in the way we are teaching music today, a substitute for science. Science has a place all its own. Music has a place all its own, too."

And he feels that music's place in the new education is to "lend all that it is possible for it to lend toward the development of



THE AUDITORIUM

Coué) "the idea invariably gains the day," because "an idea is accepted when it evokes similar ideas charged with emotions of the same quality. This explains the baffling experience of the drug-taker, the drunkard, the victim of some vicious craving. The efforts of the will to restrain it only make it more overmastering."

The basis of the new education is recognition of this newly-perceived balance of intellect, will and emotion, which is so delicately adjusted that over-emphasis on intellect or will throws it as violently out of alignment as over-indulgence in emotion. To the training of intellect and will we have added recognition of the value of artistic expression. Says President von KleinSmid, "There is a real educational value behind the expression of the brush, the physics of color, the mathematics of form. I can just as truly teach science in the studio of the painter as in the laboratory of the college. I can get just as much scientific education out of harmony and counterpoint as I can

that spark of emotion, of appreciation and of expression, which has already been given the human soul." These pertinent sentences show not only sympathy with the technical aims of music, but an unusual grasp of the educational principles involved. Music needs more supporters of the KleinSmid type; not so much "boosters," enthusiastic and often misguided advocates of music "in season and out of season," as intelligent men of clear vision who recognize the need that our educational system has of music because they understand just what music is able to supply.

ROBERT-MORTON ORGAN

UNIVERSITY OF SOUTHERN CALIFORNIA

Built by AMERICAN PHOTO PLAYER CO.

Specifications by W. F. SKEEL

Scales and pressures by H. E. KINGSLEY

Voicing by H. E. KINGSLEY

Voices: P 5. G 15. S 21. C 11. L 8. E 5. T 65.
Ranks: 7. 19. 23. 11. 8. 5. 73.
Stops: 18. 15. 21. 13. 8. 5. 80.

Borrows: 13. 13.
Pipes: 284. 1327. 1607. 767. 584. 293. 4862.

PEDAL: V.5. R.7. S.18. B.13. P.284

- 1 32' Diapason No. 19 G
- 2 .. Resultant No. 6
- 3 16' DIAPASON-w-44
- 4 .. DIAPASON No. 19 G
- 5 .. CONTRA VIOLONE No. 55 C
- 6 .. BOURDON-w-56
- 7 .. BOURDON No. 34 S
- 8 .. ECHO BOURDON-w-32
- 9 8' Diapason No. 3
- 10 .. GAMBA CELESTE No. 67, 68 L
- 11 .. DULCIANA No. 57 C
- 12 .. Bourdon No. 6
- 13 4' Bourdon No. 6
- 14 III. COMPENSATING MIXTURE—
96 4'-2 $\frac{2}{3}$ '-2'
- 15 32' Trombone No. 16
- 16 16' TROMBONE-r-56
- 17 .. FAGOTTO No. 49 S
- 18 8' Trombone No. 16

GREAT: V.15. R.19. S.15. B. ... P.1327.

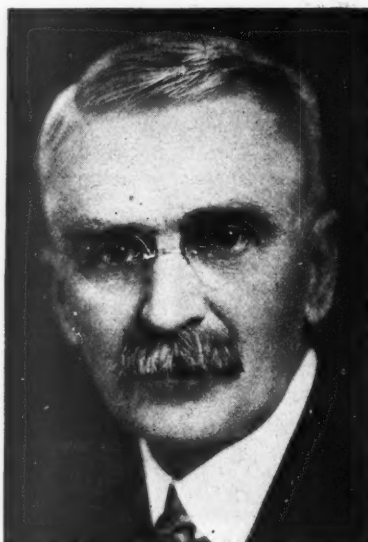
- 19 16' DIAPASON-m-85
- 20 8' DIAPASON 1-m-73
- 21 .. DIAPASON 2-m-73
- 22 .. DIAPASON 3-m-73
- 23 .. ERZAHLE-r-73
- 24 .. VIOLA-m-73
- 25 .. DOPPELFLOTE-w-73
- 26 .. MELODIA-w-73
- 27 4' OCTAVE-m-73
- 28 .. WALDFLOTE-w-73
- 29 2' FLAGEOLET-m-61
- 30 V. MIXTURE-m-305
CC-BB 19-22-24-26-29
C-B 12-15-17-19-22
c'-b' 8-12-17-19-22
c'-c' 1- 8-10-12-15

- 31 16' TRUMPET-r-73
- 32 8' TRUMPET-r-73
- 33 4' CLARION-r-73
Tremulant

SWELL: V.21. R.23. S.21. B. ... P.1607.

- 34 16' BOURDON-w-73
- 35 8' DIAPASON-m-73
- 36 .. HORN DIAPASON-m-73
- 37 .. VIOL D'ORCHESTRE-t-73
- 38 .. VIOL CELESTE-t-61
- 39 .. GEMSHORN-m-73
- 40 .. SALICIONAL-t-73
- 41 .. AEOLINE-t-73
- 42 .. CELESTE-t-61 (t.c.)
- 43 .. CLARABELLA-w-73
- 44 .. STOPPED FLUTE-w-73
- 45 4' VIOLIN-t-73

- 46 .. HARMONIC FLUTE-w-73
- 47 2' PICCOLO-m-61
- 48 III. CORNET-m-183
- 49 16' CONTRA FAGOTTO-r-73
- 50 8' CORNOPEAN-r-73
- 51 .. FLUGEL HORN-r-73
- 52 .. OBOE-r-73
- 53 .. VOX HUMANA-r-73



W. F. SKEELE

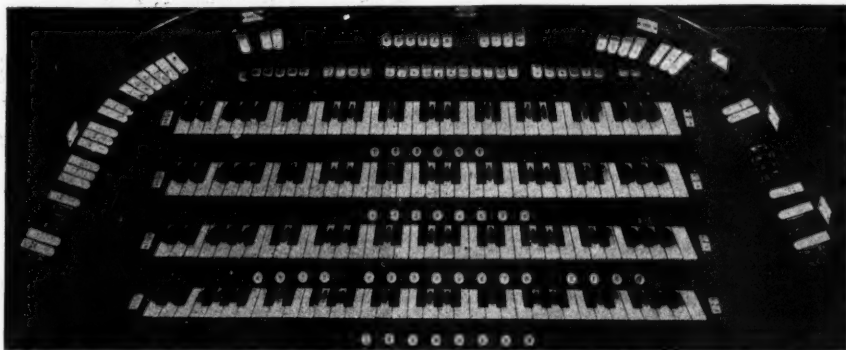
Dean of the College of Music and University Organist

- 54 4' CLARION-r-73
Tremulant
- CHOIR: V.11. R.11. S.13. B. - . P.767.
- 55 16' CONTRA VIOLONE-m-73
- 56 8' GEIGEN PRINCIPAL-m-73
- 57 .. DULCIANA-m-73
- 58 .. QUINTADENA-m-73
- 59 .. CONCERTO FLUTE-w-73
- 60 .. FLUTE CELESTE-w-61
- 61 4' FLUTE-w-73
- 62 2 $\frac{2}{3}$ ' NAZARD-m-61
- 63 2' PICCOLO-m-61
- 64 8' CLARINET-r-73
- 65 .. ORCHESTRAL OBOE-r-73
- A HARP-49
- B CHIMES-20
Tremulant

SOLO: V.8. R.8. S.8. B. - . P.584.

- 66 8' STENTORPHONE-m-73
- 67 .. GAMBA-t-73
- 68 .. GAMBA CELESTE-t-73

69 ..	GROSS FLUTE-w-73	Choir to Solo
70 ..	TUBA-r-73	Tutti to Swell
71 8'	FRENCH HORN-r-73	Intermanual Couplers off Register Crescendo
72 ..	ENGLISH HORN-m-73	Reversibles: G-P. L-P.
73 ..	SAXOPHONE-r-73	Full Organ
	Tremulant	



UNIVERSITY OF SOUTHERN CALIFORNIA: ROBERT-MORTON CONSOLE

ECHO: V 5. R 5. S 5. B -. P 293.

74 8'	COR DE NUIT-w-61
75 ..	MUTED VIOLE-t-61
76 ..	VIOLE CELESTE-t-49 (t.c.)
77 4'	ZAUBER FLUTE-m-61
78 8'	VOX HUMANA-r-61
	Tremulant

COUPLERS: 34

	PEDAL	GREAT	SWELL	CHOIR	SOLO
4'	P S	GSCL S	SC	L	
8'	GSCL	GSCL SCL	SCL	LE*	
16'		GSCL S	SC	L	

*Echo-on Solo-off

COMBINATION PISTONS: 44

P 6. G 8. S 8. C 8. SE 6. T 8.

(The Great pistons control also the Great couplers, and likewise with all the other pistons. Pedal combinations operated by pedal studs.)

ACCESSORIES: Manual

Piston Couplers:

G-P. S-P. C-P. LE-P. Tutti.

Chimes: Forte, Piano.

ACCESSORIES: Pedal

Crescendos:

GC. S. LE. Register.

Crescendo Couplers:

The stop-tongues are arranged in a single row; reading from left to right they are: Pedal, Swell, Great, Choir, Solo, Echo. Over the Choir tongues to the right is the piston for making the Chimes forte or piano. Under the stop-tongues is a single row of tongues controlling the couplers; from left to right they are: Pedal, Swell, Great, Choir, Solo and Echo. To the left of this group is the Tutti Piston Coupler, making all pistons of like number operate when but one of them is touched. To the left of the respective manuals and in the key-checks are the rocking-tablets coupling the Pedal pistons to the manual pistons; in the right key-checks are the manual Unison-Offs — which, besides being given a different control mechanism from the rest of the couplers, are also located apart from the couplers, thus making it necessary for the player to look to two different places when adjusting his couplers, instead of having all couplers grouped together. Diapasons are indicated by white stop-tongues, Strings by amber, Flutes by blue, Reeds by red. This form of console is a great improvement over the old stop-knob affair of a few decades ago.

Howard Robinett O'Daniel

A GOOD friend, a hard worker, and an optimist has gone into his own eternity and left behind him incalculable good will and cheer. When Mr. O'Daniel and I first met he came to see me unannounced, but he had not reached my desk from the doorway before I liked him and felt that here was a friend whom I had known for many years. After that first meeting came others, all too infrequent, until some months ago came the last, when he arrived in New York, not without his contagious optimism, but minus the vigor and vitality that radiated so constantly from the O'Daniel I had known in former years.

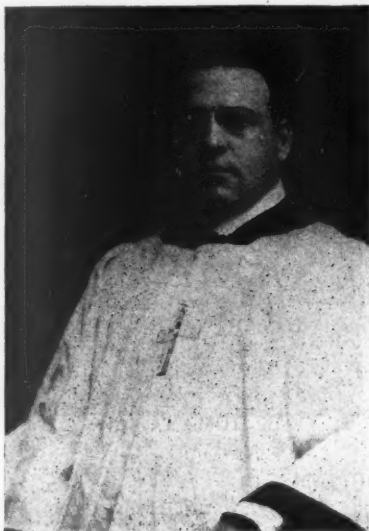
It was the same old story—overwork, that silent, dreadful enemy that never sounds an alarm. His physician discovered it, but too late. He gave up work, just as he was ordered to, but he went back to it again when he thought it was safe to do so. The Methodist boychoir work he had developed and maintained for many years was too strenuous and he transferred his activities to the Princeton Presbyterian Church, Philadelphia, where a quartet choir made the work light. In times when conditions did not permit of his doing all the services himself his wife and ideal companion took his place at the console, with credit to him as well as to herself.

February 10th last he played for the last time in church. The effort more than matched his strength, and on the 16th he was taken to Hahnemann Hospital, in such weakened condition that it was virtually impossible to register a pulse action. One week later pneumonia developed and two days later, on the 25th of February, he passed into the great beyond. On the morning of the 24th Mrs. O'Daniel was called from the Church, where she was about to begin the services in his stead, to his bedside, as all hope was gone; but his one-time vitality helped him over till half after nine the next morning.

The funeral services were conducted by the Rev. W. J. Cox of St. Andrew's Episcopal Church, Philadelphia, of which he was a member, and by Rev. Alford Boggs of Princeton Presbyterian, where he played.

Noble's "SOULS OF THE RIGHTEOUS," of which Mr. O'Daniel was so fond, was sung by a quartet, and a setting of "CROSSING THE BAR." At the grave, University Lodge, F. and A. M., conducted the services.

Mr. Howard Robinett O'Daniel was born



HOWARD ROBINETT O'DANIEL

In the robes of the office he loved best

in Philadelphia, April 25th, 1873. He went from the Philadelphia grammar schools directly into the business of making a musician of himself, and began work as organist when but fifteen years of age. His teachers were Messrs. Frederick Maxson, Minton Pine, and J. Benton Tipton, and his church activities included St. Asoph, Bala, 2 years; St. Andrew's, 8 years; Trinity, Pottsville, 2 years; First Methodist, Germantown, where he made his fame with his boychoir, 20 years until his health broke; and, finally, Princeton Presbyterian, Philadelphia, since Dec. 1st, 1922. He went to the Pennsylvania Railroad during the war and remained in their offices until his nervous breakdown necessitated complete rest.

For many years his hobby was his boy-

choir, and he was the anointed idol of every boy and man. But in later years his recreation was, as he has recorded it, his "home and family." He was married in 1918 to Miss Theresa Dietrole—and it is a matter of personal pride to recall that I was taken into his confidence with this joyous news before it was told to any other person. He was a Mason, so was I; more than that we had certain indefinable ties in common—which now, when it is too late, I realize were not made the most of by either of us—it was the same old story, each man too busy with the practical affairs of life to give ourselves the pleasure of personal

friendships. A sort of a tri-cornered friendship sprang up with Mr. O'Daniel at the first corner, and Mr. William Roche, Jr., of Halifax, and myself at the other two corners; one result of this satellite arrangement was the article on Mr. O'Daniel's work which Mr. Roche wrote and the third member of the trilogy had the pleasure of publishing in the February, 1923, issue of *THE AMERICAN ORGANIST*. He is survived by his widow and their little daughter, Jane Robinett O'Daniel, and by his mother and a brother. So passes, and yet remains, a man, a friend.

—T. SCOTT BUHRMAN

Chimes Used in Organ Music

IN RESPONSE to a note inserted in our Readers' Wants column some months ago considerable data has been received, from which is compiled the accompanying list of organ music in which the chimes can

Unless chimes are equipped with dampers, melodies played on them at anything above an adagio produce little less than an unpleasant jumble, and chimes thus handicapped must be used for accents only. Mr.



ST. MARY'S CHURCH, TAUNTON, MASS

Dedicating the Deagan tower chimes prior to their installation in the belfry. The Deagan Co. have supplied a loose-leaf book of hymn tunes arranged in proper key for use with their tower chimes, the melody played by the organist and sounding from the belfry while at the same time playing the hymn or his improvised variations on the organ in the auditorium

be effectively used. The * indicates that the score definitely calls for chimes; the figures after the title refer to the volume and page of *THE AMERICAN ORGANIST* in which an illustrated review of the composition is to be found, thus, Andrews' *SERENADE* was reviewed on page 320 of Volume 1; the initials after the publisher's name refer to the contributor to whom the reader is indebted for the suggestion, as follows:

E—Mr. George W. Engelhardt, Rochester

N—Mr. Carl Nestman, Wheeling

T—Mr. Everett E. Truette, Boston

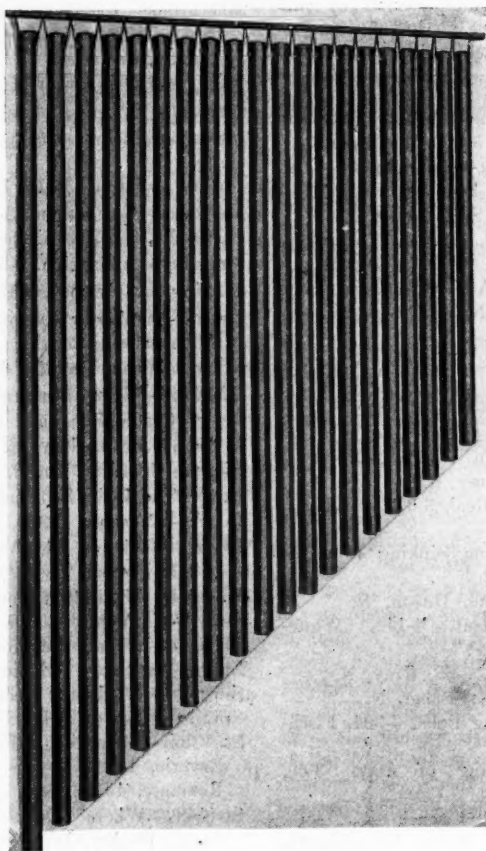
W—Mr. Frank Howard Warner, Bronxville

Macfarlane uses a descending diatonic scale in his *EVENING BELLS* and the resultant non-dampened chime music is a jumble, just as he intended it to be—which is entirely satisfactory, in that a composer knows what he is using and gets the effect intended. Mr. Yon's *GESU BAMBINO* gives an ideal use of chimes, and Rubinstein's *KAMENNOI OSTROW* is an example of a work not written for chimes but lending itself to them admirably—the chime instead of the pedal in the middle movement is superb. Lemare's first *ANDANTINO* in D-flat is an example of charming possibilities of chimes in rhythmic order—say, the dominant or tonic chime on

the 1st beat of each of the first 16 measures, and the 3d beats of the 3d, 7th, and 11th measures; this might be done for the first section of 16 measures and then no more

wide open to such suggestions, and our readers will welcome them.

Through the courtesy of J. C. Deagan, Inc., makers of chimes, harp, xylophones,



CLASS "A" CATHEDRAL CHIMES

By courtesy of J. C. Deagan, Inc., foremost manufacturer of chimes, harp, xylophone, and all percussion instruments for organs

chimes until perhaps the final 16 measure sentences of the whole piece.

Our list has also been contributed to by the Oliver Ditson Company, J. Fischer & Bro., G. Schirmer, and Arthur P. Schmidt Co., so that it may be taken as fairly complete. However if any of our readers are able to add further numbers to the list, or suggestions as to just how they adapt chimes to numbers that have not been especially written for chimes, these columns are

and all other percussion, we are able to include a reproduction of a set of 20 Deagan Class "A" Chimes, which is their finest for organ use. We also reproduce the scene at the dedication of the tower chimes in St. Mary's Church, Taunton, Mass. For the operation of tower chimes, installed in place of the more cumbersome bells, the Deagan Co. have a miniature keyboard which may be located at the organ console or wherever desired, by which the chimes in the tower

may be played by the organist in conjunction with his prelude. Certainly this plan has much to recommend it in that it eliminates the painful clash of tower bells and organ prelude that results invariably when the two are played simultaneously by two different persons. The action for organ chimes is usually or quite invariably supplied by the builders and not by the Deagan Co., for obvious reasons.

- Andrews—Serenade, 1-320, Schirmer
 Venetian Idyl, 3-302, Schirmer
 Barrington—Repose, Fischer
 Bonnet—Angelus du Soir, Leduc, T.
 *Brewer—Echo Bells, 6-632, Schirmer, E.N.T.
 *Borodin—Dunkley—Au Couvent, Schirmer
 Chubb—Stillness of Night, 3-304, Fischer, N.
 *d'Antalfy—Christmas Chimes, Schirmer, E.T.
 Day—Nocturne D-f, 4-423, Fischer
 Vesper Chimes, E.
 Delbruck—Berceuse in A, 3-103, Ditson
 Demarest—Sunset, Gray, N.T.
 Diggle—El Camino Real, 3-378, Fischer
 Vespéral, Schmidt
 Diton—Keep Me from Sinking Down, 5-40, Schirmer
 Dunn—Christmas Idyl, Ditson, N.
 Dawn's Enchantment, 4-142, White-Smith, W.
 Fairclough—Eventide, 3-68, Gray, N.
 *Federlein—Salvadora, Fischer, N.
 Sunset and Evening Bells, 3-304, Fischer, E.N.T.
 Frysinger—At Parting of Day, 3-69, Schirmer, N.
 At Twilight, 4-449, Fischer
 Chanson Du Soir, 2-451, White-Smith, T.W.
 Eventide, 2-452, Fischer, N.W.
 Reverie, Fischer
 Goodwin—At the Cradle Side, 3-218, Ditson
 Told by the Camp Fire, 3-32, Summy
 Goss—Custard—Gondoliera, 3-440
 Harker—Eventide, Schirmer
 Harris—Boatmans Night Song, 5-193, Schmidt
 Johnston—Autumn, Fischer, E.
 Evensong, Fischer, N.W.
 Kinder—In Moonlight, 3-342, Fischer, N.T.W.
 A Summer Morning, 5-249, Fischer, T.W.
 Klein—Prayer, W.
 Lemare—Christmas Bells, Gray, E.
 Easter Morn, Gray, E.
 Evening, T.
 Home Sweet Home, Gray, N.
 Lynes—Vesper Prelude, Schmidt
 *Macfarlane—Evening Bells and Cradle Song, 4-319, Schirmer, E.N.T.W.
 Lullaby, Schirmer
 Maitland—The Optimist, White-Smith, N.
 Mansfield—Evening Meditation, Schmidt
 *Mason—Cathedral Shadows, 3-112, Ditson, N.
 Cloister Scene, 3-441, Ditson, W.
 Matthews—Communion, 3-12, Schirmer, W.
 Melodie, 3-457, Schirmer, W.
 McDuffee—Andantino, 6-632, Summy
 Nearing—A Memory, 6-182, Schmidt
 Nevin—Shepherd's Evening Prayer, 1-289, Flammer
 Noble—Solemn Prelude, 6-378, Schmidt
 Offenbach—Silver—Barcarolle, Fischer
 Peele—Cradle Song and Curfew Bells, E. Temple Bells, Gray, E.
 Pierre—Guardian Angel, Gray, E.
 *Price—The Bells, Schirmer, E.
 Rogers—Berceuse, 4-320, Ditson
 *Russell—Bells of St. Anne de Beaupre, 5-113, Fischer, E.
 Schmidtt—Meditation from Soirs, W.
 Sellars—In Venice, 4-176, Fischer
 Sheldon—Laudate Dominum, Fischer
 Shure—Larkswow, Schmidt
 Sibelius—Melody for Bells of Berghall, E.
 Spinney—Vesper Bells, Presser, E.
 St. Clair—Memories, 5-75, Fox
 Reverie, 4-245, Fox
 Romance, 4-320, Fox
 Stebbins—Where Dusk Gathers Deep, 4-67, Fischer, W.
 Stevenson—Vision Fugitive, 5-302, Ditson
 Stoughton—Neptune, Fischer
 Thompson—Romance, 1-441, Summy
 Torjussen—Midnight, 5-505, Schmidt
 Vision, Schmidt
 Truette—Short Offertory on Hymntunes, Schmidt, N.
 Meditation, Schmidt, E.N.
 Vesper Hymn, Schmidt
 Wedding Bells, Schmidt
 *Ungerer—Frere Jacques Dormez Vous, 5-75, Schmidt
 *Wheeldon—Evening Chimes, White-Smith, E.N.T.W.
 Minster Bells, Gray, E.N.
 *Yon—Christmas in Sicily, Schirmer
 *Jesu Bambino, 5-494, Fischer

THE CHURCH

FAY SIMMONS DAVIS

Contributing Editor

Music Week

FAY SIMMONS DAVIS

MUSIC week will soon be here. It is set apart so that we may ponder upon the significance of music as language as well as an art, for it is the world's common, best understood means of expression. All races, sexes, and creeds must have it. Its appeal and its power stirs the depths of every human heart.

Yes, there's a reason for Music Week. The potent influence of a special occasion is necessary to make us stop, look and listen to all the music in the air and round about us and sense its value in relation to the worlds need of it. It makes us ponder deeply upon its merits as an inspirational influence, an educational factor and a spiritual blessing. And as we ponder, there will come a greater musical awakening to our natures—a better appreciation of the art as a vital force. We have often thought of music as a pleasurable and entertaining asset in life. We now estimate it as a soul food.

Different kinds of music serve different purposes, just as surely as different forms of religion help different human needs—no one kind or form satisfies everybody. There are superficial kinds and forms too, of course, but these last only their time and place and do not permanently injure the enduring, supreme benefit which the multitudes receive.

The musical activities planned for music week this year are far greater than in previous years. It is surprising that, in addition to the expected number of concerts and recitals there is so much music planned for by the industrial concerns for their employees. Many of them have planned

programs for the noon hour for the entire week with an additional half-hour thrown in for the lunch! These programs include singing and playing by the working force; a form of community music which has for some time lightened the labor of such workers, though not on as an elaborate scale as now. Employers have grown to realize, of recent years (and more so since Music Weeks were made anniversaries) that the beneficial effects of music sends the workers back to their duties with lighter hearts and rested nerves, and that they are then more efficient, more ambitious, and, best of all, better friends. Community music always works this magic. One writer has said "the wrong of unshapely things is a wrong too great to be told. I hunger to build anew." Community music helps people "to build anew." Another writer says that "the wisdom of a man lies in his ability to interpret his age." Musicians who contribute to the spreading of the gospel of music during music week interpret the need of the age in which they live, especially if their music has the helpful, friendly community spirit back of it.

The greatest chorus ever sung was the community music of the heavenly host that first hovered over Bethlehem, when "the morning stars first sang together"—for the spirit of Christ inspired it.

We cannot all be great in the art of music but we can be in the art of living and of sharing. There is no reason why we may not, though lacking genius, do our bit through our music towards making the world better and brighter every day in every way.

Who of us, having music in our hearts and voices and fingers, can deny using it during Music Week this year for the uplifting and joy to our neighbors and friends and for the strengthening of the purposes of the beloved art itself?

Tone-Production for Choristers

ARTHUR L. MANCHESTER

Lesson IV.

EMPHASIS has been placed on the importance of keeping the voice well forward with an accompanying sensation of absolute absence of effort in the mouth and throat. This is not only essential to easy tone production, but, also, it will greatly affect the quality and resonance of the tone. When the voice is kept back it will invariably cause strain at the root of the tongue and contraction of the walls of the throat. The hardening of the inner walls of the mouth—the palate, the surface of the tongue, and the upper wall of the throat—will interfere with the sympathetic vibration of the important resonance chamber and deaden the tone and make it hard in quality. Hence much care should be taken in this early work to see that the voice is properly placed and the mouth and jaw kept entirely free from rigidity and unnecessary activity. The following exercise affords a further test of these conditions:

Placing the tip of the tongue very lightly against the roof of the mouth just behind the upper front teeth, hum “n.” The jaw should hang loosely, this sensation being particularly noticeable under the ears and at the points of the jaw. The throat must feel expanded; the tongue, not pressed down in the back, and no trace of push at the root of the tongue being felt. The “n” is simply breathed into the nostrils, seeming to rest on the breath at the ribs. The singer should be conscious only of the sensation of flowing the breath directly into the nares and of the vibration thus set up there. From the teeth backward and down to the larynx the feeling is of an open relaxed chamber. Care must be taken not to attempt to make too much tone, for that will inevitably result in throat and tongue push, defeating the purpose of the exercise. The humming may be faint at first, but it should never be forced for the sake of volume. Select a tone lying at, or near, the natural speaking pitch. When the humming can be done by pure breath action alone, leaving mouth, throat and jaw undisturbed, carry the exercise higher by halftones. Then hum scales. Be sure that the humming is NEVER felt between the ears but always in the nares. Carry up on scales of C, D-flat, D, E-flat, E and F.

It will be well to use this exercise with altos and basses humming together, and separately, and sopranos and tenors, together and separately. Do not carry altos and basses so high as to cause strain.

When the scales can be hummed with open throat and flowing breath, and kept forward throughout the entire scale, use "no," maintaining the same conditions as in the humming. The vibration, however, will be felt more at the lips and somewhat less in the nares. This will focus the tone at the lips just as words in singing should be focussed there. For the maintenance of a pure "o" the lips should be well rounded, kept free from stiffening and never allowed to change their shape. The mind should concentrate on breathing the tone directly at the lips, leaving undisturbed the tongue, jaw and throat.



These humming exercises are only another way of developing the tone production described in previous lessons. Their helpfulness lies largely in the fact that in them the mental effort to make tone is greatly reduced. The muscles of mouth, tongue and throat are thus left undisturbed and the convulsive squeeze of the throat, used by many untrained singers to get out a big tone, is avoided. They also enable the singer to more easily perceive what the sensation of ease in the mouth, and of breathing out the tone, really is. The danger will lie in an attempt to make the humming too vocal, to make too much tone. This will, as has already been said, defeat the purpose of the exercises.

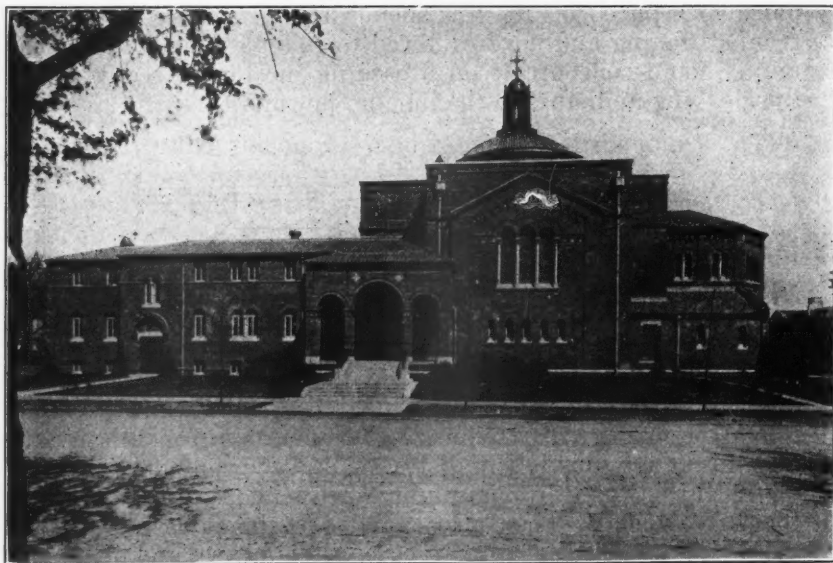
The singer having once realized what release in mouth and throat really feel like, the flow of breath can be gently increased with a growing volume of tone that does not involve the throat. The continued use of these exercises, properly done, is most valuable in developing volume and resonance united with mellow, musical quality.

A Choir Celebration

Mrs. Bruce S. Keator holds Choir Festival in Asbury Park, N. J.

AN UNUSUAL choir celebration was given by Mrs. Bruce S. Keator and the choir of the First Methodist Church of Asbury Park, N. J., Feb. 21st to 28th. The

Her thoughtfulness and resourcefulness is illustrated by the "Choir Calendar" sent to each of her choristers at New Year's. The face of the card carried this message:



FIRST METHODIST CHURCH, ASBURY PARK, N. J.

Asbury Park, says a good Methodist, is a suburb of Ocean Grove, and Ocean Grove is merely the suburb of the New Jerusalem; we may not all agree on this, but we must agree that Mrs. Bruce S. Keator above all others has made this building prominent in music circles of the Atlantic Coast

choir is virtually a combination of three organizations; a Ladies' Chorus of 38 voices, a Men's Chorus of 27 members, and the Mixed Chorus composed of members from the other two. As a general rule, for the morning services the Men's Choir sings from the choir loft, and the Ladies' Choir from the gallery where the Echo Organ is located; in the evenings the mixed chorus sings. In addition to these unusual features, Mrs. Keator has been giving special musicales in which all the participants are members of the choir who are seriously studying music under a competent teacher's direction — "Student Evenings" is the title Mrs. Keator gives these programs.

1924

CHOIR CALENDAR

You have these dates
with
Mrs. Bruce S. Keator
All the Sundays in the Year
(Church Services)
All the Tuesday evenings
(Choir Rehearsals)
Choir Week February 21-28

But instead of printing the name "Mrs. Bruce S. Keator" a photograph was used. The back of the card carried a poem—



MRS. BRUCE S. KEATOR

Popular organist and choirmaster of the First Methodist Church of Asbury Park, N. J., who with genuine kindness and courtesy, backed by unusual executive ability, has made herself a leading figure in the realm of church music throughout her native State

DAILY READING!

"PEP"

Vigor, vitality, vim, and punch—
That's pep!

To meet each thundering knock-out blow,
And come back with a laugh, because you
know

You'll get the best of the whole great show—
That's pep!



THE CHOIR

First Methodist Church, Asbury Park, N. J. There are three choirs: the Ladies' Chorus of 38 voices, the Men's Chorus of 27 members, and the mixed choir which is composed of selected members from each of the other two

The courage to act on a sudden hunch—
That's pep!

The nerve to tackle the hardest thing,
With feet that climb, and hands that cling,
And a heart that never forgets to sing—
That's pep!

Sand and grit in a concrete base—
That's pep!

Friendly smile on an honest face—
That's pep!

The spirit that helps when another's down,
That knows how to scatter the blackest
frown,
That loves its neighbor, and loves its town—
That's pep!

To say "I will"—for you know you can—
That's pep!

To look for the best in every man—
That's pep!

Somehow when people begin to talk about the First Methodist Church, or Asbury Park's church music, they get side-tracked on Mrs. Bruce S. Keator and forget to come back to their subject. This sketch is hardly an exception.

Choir Week Celebration, an exclusive First Methodist Church affair, began with a 12-page program booklet in which appeared pictures of all persons and things concerned, not forgetting

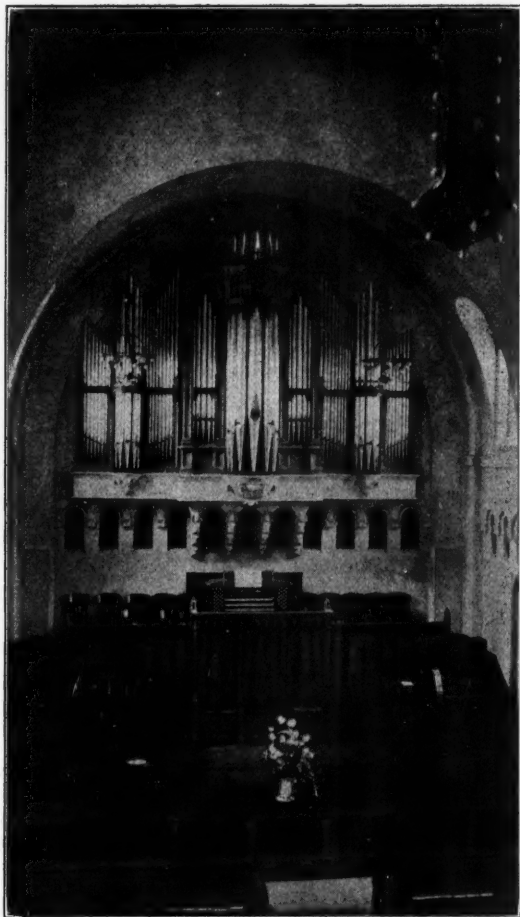
"The Sexton
HENRY GARRIS
The Choir's Best Friend"

—a tribute that is merited much oftener than it is given by either organists or choirs. The expenses of the program were carried by extensive complimentary advertising. The illustrations for this report are possible through the courtesy and promptness of Mrs. Keator—the same Mrs. Keator this sketch has been talking about all through.

In the afternoon of Feb. 21st the celebration began with a Choir Bazar, and in the evening it was continued, with a brief program of music by the Apollo Club under the baton of Mr. Herbert S. Sammond.

and were in turn guests of honor at the Choir Dinner in the evening.

Feb. 23d the Bazar was open from 3 to 10 p. m. and an entertainment was given in the evening.



THE ORGAN CASE

in the First Methodist Church, of Asbury Park, N. J., is somewhat more interesting than the average. Mrs. Keator has developed a choir of unusual ability

Feb. 22nd the Bazar was open all day in the Sunday School room; at 4:30 there was a Vesper Service in memory "of two great men—George Washington and Woodrow Wilson." Mrs. Kate Elizabeth Fox and her Choir of the Church of the Redeemer, Morristown, N. J., participated in the program,

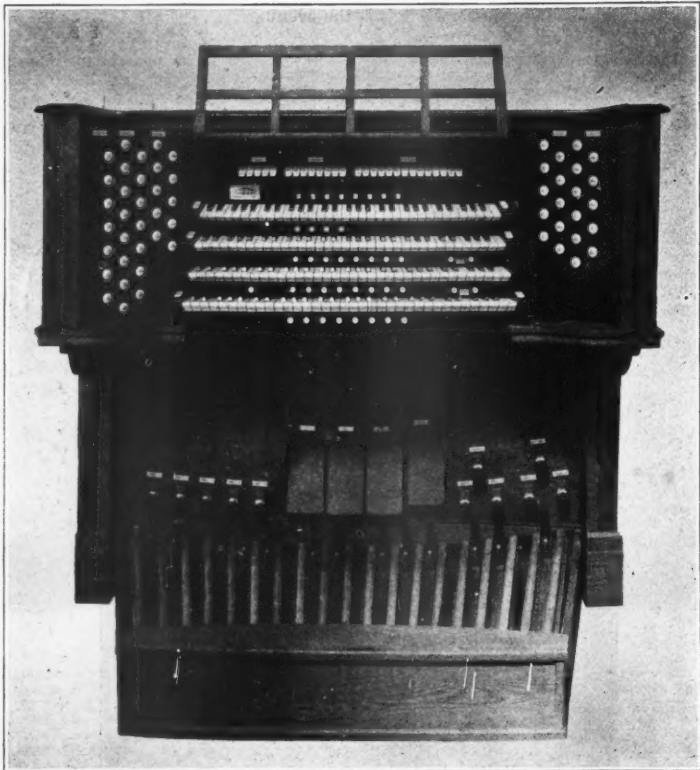
Feb 24th, Sunday, the regular services were held, with special music; Mr. Harry Burleigh and his arrangements of the Negro Spirituals were a feature of the evening program.

Feb. 25th a concert was given in the evening, participated in by Mildred Dilling,

harpist, and the Mozart Club under the baton of Mrs. H. G. Shreve.

Feb. 26th Choir Community Work was

fund and many similar items, and several very unusual items "over the amount allowed in the Church Budget" for special



featured, under the leadership of Mr. Harold Winsor. Visits were made to various hospitals, missions, homes, etc., and music provided wherever it could be arranged for the benefit of the inmates.

For the encouragement of others, we presume Mrs. Keator and her Choir have no objection to our mention of the finances. The Choir Statement showed a debt of \$1,206.56 which the Choir has obligated itself to pay—\$300. balance on the building

artists, summer music, choir music, etc. It is rather encouraging to find organists willing to inspire their choirs to lend a helping hand when church budgets fail to live up to their expectations. In the present instance it is not a case of a church budget failing badly, but rather a case of an organist and choir having pretentious ideals and programs—and being willing to finance them when the church has done its best and can go no further.

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Points and Viewpoints

ACCOMPANIMENT

ERNEST ARTHUR SIMON

IN RESPONSE to your invitation for opinions upon the organ accompaniment used by Dr. Farrow, at a recent service in the Cathedral of St. John the Divine, it would be possible to cover an extended range of criticism of ourselves and others upon similar occasions, as I fear all of us have a tendency to do the same thing of which your correspondent complained: yet not having been present at this particular service I prefer to confine myself to generalities.

Overpowering organ accompaniment in my opinion is due to many reasons: some of which are bad taste, poor judgment, state of mind, or nervousness of the ability of our choirs, for none of which would we accuse Dr. Farrow.

With a choir trained to produce good tone and to sing its music with exactness, it is unnecessary for the organ to so predominate that it assumes the position of doing the singing for the choir: its vocation is to provide an accompaniment (an ornament) whereby the work of the choir may be embellished, melting itself, so to speak, into one harmonious whole.

There is a vast difference between organ support and "drowning out" or "wishy-washiness" and a colorful use of solo registers to bring out themes and figures standing out in contrast to the voices. Organists and choirmasters of boychoirs should be especially careful not to overpower what should be the most beautiful part of their work—the production of pure tone in the voices of their boys—without which they have no excuse for holding their positions: however, should the tone be poor, "drown it out" by all means, the more effectually the better. Doubtless, at times, such as musical climaxes, there is need for much organ but not too much: in the general use of too much organ accompaniment the organist and choirmaster nullifies any possible appreciation of himself as a choirtrainer. The foregoing would apply to all service and anthem work, but in treating of the accompaniment to hymns, which are the especial property of

the congregation, there is a latitude allowed commensurate to the exigencies of the occasion, but here again occurs the difference of accompanying and "drowning out": in hymns there are many chances for the display of the organ, the number of verses giving opportunity for much variety. When the congregation does an appreciable amount of singing (which in my own experience is seldom) they must be led by the organ and adequately supported, and this instance, it appears to me, is the only place for the indulgence of anything approaching an overpowering accompaniment. The conclusion of the matter seems to me to resolve itself into one of taste and judgment as supplied by the organist.

ACCOMPANIMENT

H. L. YERRINGTON

IN HIS letter in the January issue Mr. Murphy pleads for an accompaniment equal to, or even over-powering, the voices in choir work, and sometimes including solo work, saying, "I for one hope it will never be subservient to the voices."

It has always been my aim, and I had supposed that it was a foregone conclusion, that the principal part should have the greater prominence. In fact, it would greatly mar the performance for me if the accompaniment crowded out the voices or soloists. Even when the former is of about equal value it should be kept a little in the background it seems to me.

I would like to call special attention to a piece entitled *Majors, Minors, and Morals, The Importance of Devotional Music*, by Lloyd C. Douglass of Akron, Ohio, in *The Congregationalist* for February 21st, where he speaks of the importance of music in the church service. It is chuck full of meat and written in a masterly style.

AN EXAMPLE IN INTERPRETATION

DAVID A. PRESSLEY

IN YOUR church repertoire suggestions, February issue, I noticed a review of Macfarlane's "HO EVERY ONE THAT THIRSTETH," and as it is a favorite with my choir

and congregation I thought perhaps a suggestion as to our way of rendering it might be of help to other organists.

We have a three manual and echo Skinner, installed a little over two years ago, and I have the choir sing the anthem antiphonally, having the tenor soloist sing from the gallery and the chorus choir from the opposite end by the pulpit where the main organ is, being divided and placed over the ante-rooms on either side of pulpit. It would of course be more effective to have the opposite arrangement, with the soloist in front of the congregation, but that is not practical with the way the organ is arranged and also on account of the confusion it would cause to have the choir going from one place to the other during the service. In order to sing the anthem antiphonally it would also be necessary to have organs at each end of the church and this suggestion is only for those organists who are so fortunate as to have such an arrangement.

It might be of interest to write that a few Sunday evenings ago we had a trio of

harpists give us a program at the evening service, assisted by the choir and the usual short organ recital that we have preceding the service. Dr. M. L. Carlisle, who is a lover of music, decided to give the evening hour to a service of music. We had familiar hymns for congregational singing, the pastor making a short talk on the value of music in the church; and all said, it was one of the most enjoyable services held in the church. It has been the custom for years to have a musical service at Christmas and Easter, and since the late war on the Sunday evening nearest the anniversary of the signing of the Armistice.

It has always been my aim to please my congregations and have music they can enjoy, keeping my ideal high, too, and aiming to cultivate their taste for good music. I have been organist of the church for about twenty-seven years and am also one of the Trustees. This has made it easier for me to work up the music and I can safely say that the congregation as a whole likes the better class of music.

Service Programs

THE present quotations represent in the main only contemporary church literature, with all organ selections omitted with the exception of those of Mr. Wheeler who shows a very enjoyable knowledge of the organ literature being produced south of the Lakes.—THE EDITORS

CHARLES E. CLEMENS

"Lead us O Father" — Berwald
 "Say Watchmen" — Grant
 "Hark the Loud Celestial" — Ward
 "As Christ upon the Cross" — Ballard
 Christ the Sacrifice Excerpts — Miller

WILLIAM RIPLEY DORR

"Hark Ten Thousand" — Kennedy
 "Ring Out Wild Bells" — Fletcher

MISS DORA DUCK

"Lux Benigna" — Jenkins

HENRY HALL DUNCKLEE

"Song in the Night" — Woodman
 "How goodly are thy tents" — Macfarlane
 "Magnificat B" — Bartlett

EMORY L. GALLUP

"Magnificat E" — Parker
 Brahms' Requiem
 "Kyrie Eleison B" — Hyde
 "Our day of Praise" — Parker
 "Te Deum laudamus B" — Willan
 "Lux Mundi" — Willan

DEWITT C. GARRETSON

"Watchman Tell us" — Shelley
 "I will consider" — Scott
 "As Now the Sun's" — James
 "I have considered" — James
 "Seek Him that Maketh" — Rogers
 "Lord is my Light" — Parker

RAY HASTINGS

"The Comforter" — Custance
 "Angel of Light" — Vanderpool
 "O Worship the King" — Nichol

HUGH McAMIS

"Remember now thy Creator" — Rhoades
 "Rejoice in the Lord" — Kochmar

DAVID A. PRESSLEY

"Hear O My People" — Stevenson
 "Even Me" — Warren
 "The Night is far Spent" — Harker

JAMES EMORY SCHEIRER

"Art Thou Weary" — Galbraith
 "Souls of the Righteous" — Foster
 "God shall wipe away" — Coombs

MISS HARRIET C. STACEY

"O Love that will not" — Ambrose
 "Lead Kindly Light" — McAfee
 "I will Magnify Thee" — Rogers
 "O Day of Rest" — Shelley

JOHN WINTER THOMPSON

"Lord is my Rock" — Rogers
 "I Lay my Sins" — Hawley
 "Must Jesus Bear" — Havens
 "Spirit of God" — Thompson
 "Just as I am" — Thompson
 "O Come to my heart" — Ambrose
 "O Paradise" — Harker
 "King of Love" — Bellard

C. E. WHEELER

ST. ANDREWS PRESBYTERIAN, LONDON,
 ONTARIO

"Sing O Daughter" — Beetton
 "Now the Day is Over" — Marks
 "Day is Dying" — Salter
 "Festal Song" — Turner
 "Angels Song" — Camp
 "There is a Land" — Smieton
 "Seek Ye the Lord" — Roberts
 "King of Love" — Shelley
 "Lord is my Light" — Salter
 "Still with thee" — Speaks
 "Peace I leave" — Roberts

"Evening Shadows" — Henrich
 "God is a Spirit" — Bennet
 "Lord Doth Build up" — Wheeler
 "Seek ye the Lord" — Roberts
 "Festival Te Deum Et" — Buck
 "Jesus Saviour Pilot me" — Camp
 "Rejoice with one Accord" — Turner
 "Hark my Soul" — Shelley
 "Song in the Night" — Woodman
 Demarest — Sunset
 Kroeger — Allegro
 Cadman — Legend
 Noble — Solemn Prelude
 Frysinger — Chant du Matin
 Rogers — Adagio (Son. Em)
 Demarest — Sunset
 Dunham — Intermezzo
 Macfarlane — Evening Bells and Cradle
 Song
 Reiff — Festival Prelude
 Demarest — Memories
 Johnston — Eventide
 Chubb — Reverie

Repertoire and Review

With Special Reference to Average Choruses and Quartet Choirs

Twelve "Best Sellers"

From the Fischer Catalogue

A. ADAM

"O HOLY NIGHT"

FIRST, alphabetically, on the list is this popular old Christmas song. The present arrangement by E. J. Biedermann begins with a 3-page tenor solo, after which a soprano-contralto duet of the same length uses the same melody, and finally the full chorus takes it and ends fortissimo in an excellent climax. Old? To be sure, but when a master of program-making, such as Dr. Clarence Dickinson, uses it for his own Fifth Avenue congregations, it can hardly be said to be worn out. There is a top B-flat for sopranos, which perhaps might be changed for their relief, if necessary, but otherwise there are no difficulties in the way and a volunteer chorus with some vim, a liking for pretty music, and the will to rehearse, will do it and make a hit for their Christmas program next year. (Fischer 15c)

R. S. AMBROSE

"ONE SWEETLY SOLEMN THOUGHT"
 ANOTHER old number that is eternally

popular, this time for any occasion. Again Mr. Biedermann was the arranger and he has produced a simple, honest arrangement that is all Ambrose and no Biedermann. The sprightlier middle theme is given to soprano solo. For volunteer choruses and choirs that find it necessary to please their congregations now and then, the arrangement of this solo that is so popular in church realms will do all that is expected of it. (Fischer 15c)

BIZET

"THY WAY, NOT MINE"

ARRANGED by W. Rhys-Herbert from a number that is somewhat classic in its accepted state, musical from start to finish,

Thy way, not mine, O Lord, How - ev - er dark it be!

ALTO.

TENOR.

Thy way, not mine, O Lord, How - ev - er dark it be!

BASS.

1178

and combines that rare quality of reserve with emotionalism; it is the sort of thing

Beethoven—"Hallelujah Chorus"
 Brahms—"Song from Ossians Fingal"
 Des Pres—"Tu Pauperum Refugium"
 Franck—"Chorus of Camel-drivers"
 "Far o'er the Bay"
 Halser—"Cantate Domino"
 Morley—"Fire my Heart"
 Palestrina—"Tenebrae Factae Sunt"
 Sullivan—"How Sweet the Answer"
 Sweelinck—"Arise O Ye Servants"
 Willbye—"Adieu Sweet Amarillis"

The Harvard Glee Club has toured the country extensively and this Concord Series represents most of the compositions they have used, all edited by Dr. Davison, their conductor. Space is too limited to give much detailed comment. The Brahms secular number ought to make a wide appeal, and it is not very difficult. If an audience can stand tenors shouting on top A and B half the time the Des Pres number with its ancient flavor will be interesting—but why not transcribe it to lower key? Halser is given only with Latin text, Palestrina likewise. Sweelinck is scored for 6-part work unaccompanied. Conductors of competent male choruses should investigate the Concord Series for themselves, as the problem of selection is too great for any other solution and brief reviews like this are of little value other than to eliminate such serious works from the consideration of all but the finest organizations. (E. C. Schirmer)

"SHORT ANTHEMS AND RESPONSES": A collection of 67 pages for chorus and quartet, comprising anything from 4-page anthems down to 4-measure Amens, from the pens of Paul Ambrose, C. S. Briggs, G. A. Burdett, Arthur Foote, John Goss, G. W. Marston, H. V. Milligan, etc. The first number in the collection is Ambrose's beautiful "JUST FOR TODAY." Milligan's "MORNING HYMN" is a 4-page work of unusual character, and the Whitmer "GOD OF THE DEW" also comes from an unusual pen. Some of the titles are:

"Just for Today"
 "My Soul Truly Waiteth"
 "Let the Words of my Mouth"
 "Hear our Prayer"
 "Search me O God"
 "O Guide of Life"

All the works are easy enough for the average chorus or quartet and are virtually as suitable for one as for the other. The col-

lection aims to be more musical than such collections can usually attain to, and the choirmaster is urged to secure a copy of the collection for examination when in need of short anthems for tight corners in the service, or for a good variety of responses for all occasions. (Schmidt 75c)

"MANUAL OF ENGLISH CHURCH MUSIC"

GARDNER AND NICHOLSON

A BOOK of 232 pages edited by the archdeacon of Cheltenham and the organist of Westminster Abbey, with articles or chapters contributed by G. Edward Stubbs, H. C. Colles, Edward C. Bairstow, C. Macpherson, W. G. Alcock, Harvey Grace, etc. etc., covering all phases of church music—extemporizing, faux bourdon, amens, choice of music practical, choice of music theoretical, conducting, accompanying, organ construction, Presbyterian church music, etc. etc.

"Throughout the work practical objects have been kept in view. In no sense is this a textbook of technical matters" or "historical criticism. It is a collection of articles by different writers..... and the editors do not hold themselves responsible for everything that is here said, as they have invited the various contributors to express freely individual opinions. The desire has been to supply a work which might be of service to all who are interested in church music—in particular to the clergy, and to organists who have not had any very extended training."

The chapter on "Musical Offices in the Cathedral System" defines the mysteries of Minor-Canons, Lay-Clerks, Succentor, etc. There are eight pages of suggested English anthems, services, etc., with classifications as to seasonal uses. Mr. Bairstow gives a valuable chapter on choir training, with examples for tone production; he suggests that we should not sing, "O thou that-uh tellest good-uh tidings." There is a very brief chapter on Modal Accompaniment which ought to have been longer. And there is a final 12-page section giving biographical comments on British composers of church music.

It is an interesting and instructive book, worth adding to the library of every serious church organist; whether or not the possessor is associated with the Episcopal church makes little difference. (The American Organist \$4.00)

PHOTOPLAYING

MONTIVILLE MORRIS HANSFORD

Contributing Editor

Critiques

A Complaint

"CUT out the Capitol, Rivoli, and Rialto for a time and send an office boy around to hunt up the good little men. The woods are full of them. Be broad in your scope."

That's what a reader wrote us. He is right. We'd like to be able to do it—would be tickled to death. If it were not for a few of the difficulties in the way we would do it, do it or bust. Perhaps the mention of a few of these difficulties may help us or our readers to formulate some plan to eliminate enough of them to make the plan practical and possible.

First, we cannot find many professional organists who know enough of the details of theater work to be able to report on it in a way that will help the reader in the distant corner understand just what the writer is saying, or will help some other theater organist produce the good effects reported or avoid the bad. Merely complimenting or condemning a theater organist is not enough for the columns of THE AMERICAN ORGANIST: the compliment or condemnation must be able also to serve as a guide to the reader who wants a guide—this department is not written for the reader who does not want constructive suggestions.

Second, this magazine cannot and will not pay admission for a critic to any theater—nor will any other self-respecting magazine. Hence, if the organists do not see that a pass is sent to the Photoplay Critic once a year, they cannot, in fairness expect to be reviewed.

Third, the life of the theater critic is hard, very hard. He must go to the theater so frequently that the novelty of it is completely dead—and in the present age when the novelty is gone, the critic finds pictures of a type so cheap as to make his two-hour stay in the theater anything in the world but a pleasure. It is hard to find writers who can keep sweet under such circumstances.

Fourth, to be perfectly honest now, there is not one man or woman in a hundred who would not, if they had the "call," go to one of the three theaters mentioned — why? because these are the De Luxe houses according to the verdict of all New York; they spend the most for their music, and their programs, according to popular verdict, offer the greatest variety and the most excellent performances. And after all is said and done, our best good is achieved when we have observed and reported on how the art of photoplaying thrives in its best examples. Not that all of the best are in these three houses—not by any means.

Fifth, we have tried Los Angeles, we have tried Chicago, we have tried Philadelphia—and gotten what? A lot of editorial letter-writing and no definite program of results. But isolated results? Yes, a few:

Grauman's, Los Angeles, in January, 1923;

"Somewhere," page 42, Jan.;

Another un-namable (both for obvious reasons) 42-1;

"How not..." 239-4;

Southwest, 502-8;

Crawford in Chicago, 689-11.

Now that's a fair showing, isn't it? That's our 1923 record. True, we have had one set of passes on hand for a long time—call-

ing for 11 a. m. or 9:30 p. m.—hours that restrict and frighten a poor critic. But he'll get there yet—if the passes are still good. Other than this, there is not one theater organist in all the world who has sent passes for review and had them thrown into the discard.

Sixth, well there isn't any sixth worth noting. The five are trouble enough.

Capitol

HOW can our squelched enthusiasm be raised from the dead, after a wail of woe like the foregoing? Anyway Mr. Carl McKinley has been serving with Dr. Mauro-Cottone since Mr. Parmentier was enticed to Philadelphia and he has been making such a good showing—considering the austerity of his avowed musical purposes in life—that even a sour critic must be somewhat enthusiastic about him. Mr. McKinley—who has some compositions in the Fischer catalogue and is a serious student of music—plays a great deal from memory, which is just as it should be; and he is able to do it without timidity or fear. Apparently he uses the score; if I am not mistaken the Capitol Theater is so managed that Mr. Rothafel, genius and tyrant (they both mean the same thing) in dominating every detail of his presentations, sees to it that the careful tedious work of competent musicians who make the score piece by piece, each carefully fitted to the other, is not flippantly thrown aside by the organist for one reason or another, or most frequently for lack of any reason. His registration is fairly colorful, considering that he has been with the Capitol console for only a month or so; if he keeps on working he will approach the rich registrational colorings that made Mr. Crook famous in the Capitol in the pre-strike days.

His theatrical youth is betrayed only by his missing fire in the comedy or dramatic effects he uses. For example, when the villain (as some people spell it in the West) hits the heroine over the head with a lead pencil, we hear the clap of thunder from the organ about two seconds or one-fiftieth of a second later—which, in actual life we really do, but in screen life we really don't and shouldn't. The organist must anticipate with his effects; perhaps this is not true,

but he must feel that he is anticipating. It's like taking a picture of a cannon-ball coming out of the mouth of a gun; if you pull your trigger when you see the ball you'll not get it in the picture at all; you must shoot your camera before the ball gets there. Correcting this mistake will put the second organist of the Capitol on an enviable good basis, from which he can begin his real work of transforming himself into a player of genuine merit.

Dr. Mauro-Cottone in playing for the delightful "Reno" utilized the scene where the newly-made bride and groom must part at the door, each going to their own home apart, to entertain his audience with delightful mimicry. The bride pauses before going in, views the groom with well-retained adoration, then rushes into a more or less fond embrace; and this performance is repeated by the actors quite diligently, times innumerable. During the fond viewing Dr. Mauro-Cottone kept strict silence but when the bride fell into the arms of the groom he played a motive from the theme with such a fond sigh of relief and contentment that I could almost feel the blooming bride near me. The theme chosen was not ordinary but had written in it all the elements of a sigh of contentment; figure this out for yourself—words will not help any, and I have no music engraver handy to produce the notes.

Rialto—Rivoli

MESSRS. Willy Stahl and Irvin Talbot, conductors of the Rialto and Rivoli orchestras respectively, are giving their audience considerable musical pleasures, the former with the tremendous advantage of being thoroughly acquainted with New York life and manners and being able to fit himself in manner and mood to meet his audiences on common ground. Mr. Talbot, after pretty thoroughly conquering Chicago, came to New York to study and observe—and in turn is being studied and observed, mostly with pleasure and profit. His excess of motion is all that damages his excellence of orchestral interpretation. Occasionally the brass is behind time, which he always corrects before the laziness of the brass players becomes conspicuous. (Had I been conductor of one of the prominent orchestras that

recently gave a delightful exhibition of the indifference of the brass-wind section, the whole crowd would have gone out into the street looking for new jobs. There is no section in any of the prominent orchestras that is as continuously indifferent and tardy as the brass.) Mr. Talbot enjoys the admiration of his men, and apparently he has not sacrificed discipline in order to get it.

Mr. Harold Ramsbottom, associated with Mr. Adams in the Rivoli since Mr. Cooper went to the Academy of Music, has recently been the subject of some comments in these pages. As yet we can present no adequate review of his style. The recent detailed report on Mr. Krumgold and the coming one on Mr. Adams will have to serve as past and future compensation in lieu of any further remarks for the present. The Riesenfeld "Classical Jazz" continues to hold sway and gain favor, and the Riesenfeld "Symphonized Home Tunes," in one form or another, reappear from time to time, though in the latter case they never quite attain the true atmosphere. The Jazz, however, has been so successful that it has been announced that a concert of jazz is projected, and may have been actually given by this time, in Aeolian Hall. Mr. Stahl has chosen Mr. Riesenfeld as his model conductor and he follows his pattern so well in movement and gesture that he is quite a master of unostentatious ease and grace.

Current Jazz Digest

H.L.B.

ROSE: "LINGER AWHILE," has a verse of good melody, introducing a melodious chorus with a fine swing. This would be a fine number for neutral scenes. (Feist)

SNYDER: "EGYPTIAN ROSE," an oriental foxtrot that uses good melody in verse and chorus. This, supported by oriental harmony and rhythm, make it a useful number for theater work. (Waterson-Berlin-Snyder)

TIERNEY: "TAKE OH TAKE THOSE LIPS AWAY," one of those foxtrots that glide along for a few measures in rhythmic melody and then snap into a jazz rhythm, only to return again to the original dreamy gliding. A fine number. (Feist)

TURK-HANDMAN: "IF YOU DO WHAT YOU DO," from beginning to end, this foxtrot is written in a "blues" style. It is not a true "blues" number but a sort of "half way between." This arrangement makes it rather unusual and adaptable to theater work. (Waterson-Berlin-Snyder)

TURK-SNYDER: "MAYBE," a foxtrot with an ordinary verse that leads to a chorus altogether different from the run of popular music. Good melody and good harmony make this a good organ selection. (Waterson-Berlin-Snyder)

HICKMAN-BURTNETT: "G'WAN WITH IT" is a good foxtrot of snappy rhythm and melody. Unlike the greater part of popular numbers, it has an excellent bass to support it. For dance scenes it would be fine. (Waterson Berlin Snyder)

DONALDSON: "IN THE EVENING," a foxtrot of fine melody and an even better swing throughout the whole number. The chorus introduces a few bars of "CAROLINA IN THE MORNING" and then swings back to the original theme. This is especially recommended. (Shapiro Bernstein)

GENSLER-SHERWOOD: "REUBEN, REUBEN, WHERE HAVE YOU BEEN," a one step built on the old tune "REUBEN, REUBEN, I'VE BEEN THINKING." If desired it could easily be changed to foxtrot rhythm. (Waterson Berlin Snyder)

FRIML: "ON THE BLUE LAGOON," an excellent waltz; as in Friml's "CHANSONETTE," the verse is unusual, introducing rhythms and harmonies uncommon to popular music. The melody is pretty and made doubly attractive; it is recommended. (Waterson Berlin Snyder)

BERNARD: "STAVIN' CHANGE," a verse lending itself to a slightly mysterious mood, leading to a chorus of the regular "blues" foxtrot; for dance-hall scenes. (Morris)

NELSON: "AFTER THE STORM" begins with a verse that would be descriptive and leads to a melodious chorus; a good number. (Nelson)

JEROME: "LOOK-A WHAT I GOT NOW," a snappy verse introducing a chorus in minor combined with well developed rhythm; might be especially appropriate in certain comedy scenes. (Waterson Berlin Snyder)



SOCIETY OF THEATRE ORGANISTS

Wanamaker Demonstration

CONTRIB.

THE sixth Wanamaker presentation, with Gloria Swanson in the "Humming Bird" as the feature, was enjoyed by an audience which filled the auditorium. The picture was run in two parts, between which were addresses by Dr. Alexander Russell and Mr. Frank Stewart Adams, President of S.T.O., and three organ solos by Mr. Harold Ramsbottom: Clement R. Gale's *SUNSHINE AND SHADOW*, *PASTORALE* from Ravel's *Mother Goose* suite for orchestra, and *INTERMEZZO*, 1st. Sonata, Widor. The speeches, solos, and part of the incidental music, were broadcast over WJZ, and also a brief history and announcements regarding the S.T.O.

Although a young man Mr. Ramsbottom showed himself to be a solo performer of considerable experience, otherwise he could not have managed the complicated instrument with such ease and satisfactory result. For the "Humming Bird" he played the difficult score from memory, following the dramatic action closely, and securing much color and variety from the organ without detracting attention from the picture—the great bugaboo of picture fans. The synchronizing—making the cadence come exactly where the music should change, without violent shiftings of tempo—was managed with great skill. The performance was characterized by good taste and judgment—no obvious or vulgar tricks and effects. The fight and battle scenes were commendably done, with substantial musical content, 1-3-5 arpeggios and diminished seventh chords. Altogether Mr. Ramsbottom proved to be a musician who understood the organ as an instrument, and also had a keen dramatic sense. If either is not fully developed the performance will be incomplete.

Dr. Russell feels well satisfied with the results of such demonstrations in acquainting a select but representative clientele with the highest type of motion picture accompaniment with a complete modern organ. The following extract from a letter written by one of the audience shows that these undertakings are accomplishing desired results: "I know that I am not alone in my appreciation of this effort of the Society of Theater Organists. My only regret is that it spoils me for the usual careless haphazard mingling of film and music and I shall shudder even more at what I must hear, while I feast on the good film. I hope Wanamaker will give us many more such treats until we shall demand the perfect performance everywhere."

The President's speech, read by Dr. Russell, follows:

"I think it was Brigham Young who said, 'I would rather be right than President,' and I think he was right when he said it. According to him most Presidents go wrong sooner or later. As I am not Brigham Young, and am seldom right—I generally get in wrong—I have to be satisfied with being President. As President of this young and growing organization I welcome both the visible and invisible audience.

"In Washington those who rule the land are all at sea in the Teapot affair—politicians are investigating themselves and everyone else. For the first time in its history the Society of Theater Organists finds itself up in the air. If anyone within a radius of 1,000 miles hears voices in the air they will know the Society of Theater Organists has gone up in the air to advertise. But we don't put on airs, or use hot air as a broadcasting medium.

The chief purpose of these demonstrations is to educate the public on the subject of arranging a correct music score for pictures, and the proper playing of that score

while the picture is being presented. Years ago, when trolley cars were first invented, an old woman said to the conductor, 'Will I get a shock if I put my foot on the rail?' The conductor replied, 'Yes, if you put your other foot on the trolley-wire.' There are three kinds of organ playing heard in theaters—the first consists in playing printed music, the second is improvising, and third is four-flushing. The people in the audience don't all know the difference—they think they are getting a thrill, when it may be only a shock. Long ago, before I took up the study of music I played a piano solo. The local reporter, desiring to note the fact of its being played from memory, wrote 'Piano solo by F. S. Adams, without a note of music.' Improvising for a picture will always be like that, there will be no music in it, unless the organist has a sound music training. Like people

who talk a lot without saying anything, he keeps the organ going, but doesn't play anything.

"In presenting these as model demonstrations we do not claim there is nobody else who can do it as well. But we do present a score of the right kind and grade of music suited to this particular drama. And the numbers will be played with the right degree of musical expression—fast or slow, loud or soft, intense or subdued, according to the progress of the story revealed on the screen.

"We hope those present, as well as those to whom we are giving absent treatment, will write or telephone, not to the police, but to the Concert Direction, Wanamaker Auditorium, and say whether they would like to hear another performance of this kind."

New York Offers--

By WALTER E. HARTLEY

Guest Critic to T.A.O. Season 1923-24

Miss Kitchner

WHEN an organization like the S.T.O., whose members are among the busiest people on earth, puts its shoulder to the wheel of any enterprise, the results are worth witnessing. This holds good for the Modern Motion Picture and Music Program presented Jan. 11th in the Wanamaker Auditorium, New York.

After Dr. Russell's brief introduction, Miss Vera Kitchener played Franek's *PIECE HEROIQUE* in commanding style, choosing registrations throughout that were brilliant with reed colors, yet largely without mixtures save in tutti passages. All her afternoon's music was played from memory: the recital number plus the hour and thirty-five minutes of picture accompaniment: no mean achievement, this; and it well bespeaks the energy and talent and capacity for hard work which mark this gifted young woman.

Mr. Ernst Luz, general musical supervisor for the Loew enterprises, gave a ten-minute talk on some of the difficulties in scoring a picture, chief among which were the prevailing conflicts in viewpoint between the

directors of pictures and the directors of music, and the impossibility of accurately feeling out the public pulse to find what type of music is wanted—particularly in scenes where either the Yes-we-have-no-banana type will fit the action as well as some bit from the masters. He said that "censorship by the public" was the only valid constructive censorship, and that it was needed badly; and he went on to prophesy the advent of a true "Silent Opera" on the screen when these difficulties should be gradually surmounted.

The prime business of the afternoon was the feature film, "The Merry-Go-Round," presented through the courtesy of Mr. J. C. Bradford (Universal). Nine-tenths of this picture is really a model for scoring; the dramatic moments and climaxes, the romantic, tragic, and comic moods, are splendidly portrayed. But one series of rapidly alternating cut-ins, the mother's death with the prince's supper party, as I recollect it, offers a practically insoluble problem for any score-maker. The shuttling back and forth of these two moods is here so distracting to a spectator that the desired intensification by

contrast fails to get across; and the music couldn't possibly shift so rapidly; further, neither mood really predominates during the actual shifting. So suggestions from readers are in order. Again, the final ending is something of a problem. Having been shown the hunchback, desolate after his supreme sacrifice of happiness for that of the woman he loved, we find the reunited prince and maid refraining from their inevitable clinch until they can pick out and reach an artistic little bower of blossoms some distance off, whither they are obviously made to go by the director for the mere sake of a pretty picture; the genuine heroic suffering of the hunchback is too fresh in one's memory for this last embrace, seen far off down a vista of flowers, to "wipe away all tears"; the tragic persists with the romantic. Miss Kitchener played *mf* for this last scene, coming up to *ff* only for the last few chords on the fade-away. How would you play this ending? What music would you choose?

The music was, at least thematically, the scoring made last spring at the Rivoli, barring the substitution of a couple of like numbers; the organist reserved to herself the privilege of departing from a set piece into improvisation on its theme, either for pointing some particular action or bridging into the following number. Miss Kitchener has a good active sense of dramatic values,

and followed the film with true fidelity. One blank silence was very effective indeed, and one or two more would have been equally acceptable. Theater organists seem to be divided into what might be called realists and idealists on the question of whether or not to emphasize, by imitation on the instrument, various noises showing in the action of serious films. (Comedies and news reels are not included.) Accepting this nomenclature for the moment, Miss Kitchener is a keen-eyed realist; for no thunder, no growl, no whistle, no splash, no falling or sliding or thrown object but had its significant tonal notice—not even the shooting star fell unmarked.

This remarkable bit of following was the more commendable as it was the organist's first sight of the film, but it was unfair to a "model" presentation not to afford her a preview, and accidentally unfair to her that in placing the console chance drafts could sway hangings between picture and player. This combination will explain two or three long dominant seventh waits before attacking new themes. Lastly, a couple of badly cut and patched spots in the film itself were not "model"—but the main effect of the whole afternoon was; and it is to the great credit of the Society as a whole and of Miss Kitchener in particular that such a presentation could be offered the public.

NOTES AND REVIEWS

H. L. B. News Editor

Announcement

THE most important expansion of policy ever made by any magazine in the realm of music journalism has been determined upon for THE AMERICAN ORGANIST—the result of tremendous development of the organ world and the unprecedented increase in popularity and circulation of this magazine. In other words, THE AMERICAN ORGANIST of last year is all too restricted for this year, and would be lamentably so for next year and the year after. Expansion must come, and it must come now.

For January 1925 we shall have announcements of startling proportions. But the magazine cannot be held back till then, and certain minor plans are put into actual operation with this issue.

First, the size is increased by sixteen pages—an increase of 20%, which neither the subscriber nor the advertiser is asked to pay for. The unprecedented growth of THE AMERICAN ORGANIST's popularity pays for it—substantial proof of our assertion, repeated in almost every issue in recent months, that if the present subscribers will cooperate in gaining new subscribers, or sending names and addresses to us for that purpose, the magazine will increase in size until it is as large as the profession and industry require.

Second, the small type in which news has heretofore been printed is abolished, with the exception of such items as have been already set for previous issues where there was no room for them.

Third, the business side of the profession in all its ramifications is just as vital as the professional. If we doubt this statement let us refer, for example, to the phenomenal success of Mr. Dupre's recent tour of America; perhaps Mr. Dupre's tour produced a gross income of \$40,000.; two factors contributed equally: one was Mr. Dupre's playing, the other was Dr. Russell's and Mr. Laberge's ability to create a \$40,000. market for Mr. Dupre's product. Could Mr. Dupre or any other artist have both created the market and supplied the demand? Never. Men are not so constituted. And what is the conclusion? This, that paying 99% respect to Mr. Dupre's side of the achievement and 1% to that of his managers' is absurdity because no other man on earth could duplicate the Dupre success without the Russell-Laberge backing. I do not mean that there are no players as good as Mr. Dupre nor any managers as good as Dr. Russell and Mr. Laberge; I merely use these persons (without their knowledge) as examples for the rest of us to ponder. In times past THE AMERICAN ORGANIST thought of the artist and let the commercial severely alone. But the profession will never be much better artistically than it is financially. If we have organ builders rated at \$100,000. capital we will have organs rated accordingly. But lately we have not one but a considerable number of organ builders rated at the million dollar mark—and organs are going out twice as fast as ever before and into twice as many by-ways. Why? Because the organ playing artist produced the expansion? No, because the commercial trade interests of the million-dollar

organ building factories dug into the sterile earth and pulled out a gold-mine—for themselves and for us too, and let us not forget that we all have a share and a big share in every success they achieve. In the future THE AMERICAN ORGANIST, forgetting all its former short-comings in this respect, is not going to ignore it.

Fourth, the advertiser and the subscriber are not going to dominate THE AMERICAN ORGANIST or any of its pages other than the very one they buy in the advertising section. The profession and the industry are going to divide control between them, and the Editor and his coworkers are in their places to do two things and only two. First, try to the best of their ability to understand what the profession and the industry need for their development; Second, then do what they themselves think is the best thing to do. If others do not agree with us, we are sorry, but unless others can show us that we err in judgment we shall go right along doing the same thing under the same circumstances; if any others can show us that we do err, we will change and change at once. No honest man would ask us to do any differently, would he?

Fifth, THE AMERICAN ORGANIST offers its pages, its influence, its free cooperation to every interest at work within the profession and industry. Recitalists, builders, publishers, organizations, the Guild, the National Association, the American Organ Player's Club, the Bach Club, the Long Beach Society—to any and every organization and individual. After all is said and done, we are merely one big family, one little world; all our interests are mutual, each dependent on every other. One cannot fail without in a remote way hurting every other cause. One cannot succeed without in a remote way helping every other. An organization reaches all its membership only when its membership attends a meeting, a service, a recital, or gets a refund for an overpayment of dues. But a magazine reaches every one of its clients every month of the year, and they do not have to spend one penny or one minute in going to a meeting; the whole meeting comes to them, and comes in a form preserved for reference at any time in the future. Therefore it is the magazine's duty to work to the best of its ability and financial resources to supply for these very beneficial organizations the one thing they so sorely lack—namely, the actual ministration to the membership that supplies all their income. Henceforth, as in the past, any and every organization shall have at its disposal for news, announcements, addresses, or anything else, all the space it may require; and, more than this, THE AMERICAN ORGANIST is taking active steps to make this service more practical, and easier on those who are the publicity representatives of the various organizations. But the mere printing of tedious, uninteresting, poorly-made programs of every nondescript nature will not be indulged in unless the organization is so dead that it has nothing else to report, nothing else to say to the individual member who pays in most cases much more for their membership privileges than they are at present asked to pay for twelve copies of this magazine. A boast? Perhaps it is. But perhaps also it may be wholesome for all of us to face the truth and digest situations, each man for himself. Organizations that are at present not reaching each individual member at least once or twice a year, that are expecting the members to invest time and car fare to reach the organization and its meetings or receive no direct return, are invited to use this magazine and will be extended especial privileges and advantages—because THE AMERICAN ORGANIST, knowing that such organizations need this service, feels it a duty and counts it a privilege to do everything in its power to supply that service for the good of every interest in the profession and industry.

THE AMERICAN ORGANIST in the past has been narrow, narrow in that it considered that the only thing worth while was correct professional thought and practise. It believes now that everything matters. Not only professional thought, but commercial practises all the way from selling organs to hiring and firing salesmen. And if an organ builder is fortunate enough to have a salesman, or friends in power, who can put an organ into places where heretofore neither he nor we were able to put them, that means a new position for some competent organist—and it probably means similar organs in many similar locations. All of which means good business for the builder and new professional positions for professional organists.

But why go on? I could (and would, if my space limitations did not prohibit) fill

a dozen pages with a vision of the things I see in store for the profession and industry just around the corner of tomorrow. I hope enough has been said to stir the enthusiasm of every man and woman in the entire ranks of the organ world from the highest paid recitalist to the humblest floor-sweeper in the smallest organ building factory in America. Let us all get together, let us all boost each other, let us give a thought to success for the other man.

And when we have done that, success will be ours in greater measure than ever pictured in fondest dream.

T. SCOTT BUHRMAN

Recital Programs

THE selections this month again are taken from a great mass of programs that have been accumulating for many months—with the consequent necessity of quoting from each program only the numbers most interesting to the readers at large, namely, contemporary literature, largely American, that is meeting with approval in the recital field.—THE EDITORS

WARREN D. ALLEN

Douglas — Prelude and Allegro
Diggle — Twilight Reverie
Stoughton — Within a Chinese Garden
Jepson — Tempo di menuetto

PALMER CHRISTIAN

Ward — Scherzo-Caprice
Jepson — Pantomime
Cole — Rhapsody
Barnes — Caprice
FRANK M. CHURCH
Parker — Concert Piece B
Lemare — October Serenade
Whiting — Ist. mvt. Sonata Am

JOHN CONNELL

TOWN HALL—JOHANNESBURG, S. A.

Buck — At Evening
Lemare — Rondo Capriccioso
Willan — Epilogue

Credit the Builder

On Every Program print These Three Lines:

Organ Recital By JAMES G. FILLMORE

ON THE CAVILLE-COLL ORGAN

ARTHUR H. ARNEKE

Jenkins — Dawn
Stoughton — In Fairyland
Kinder — In Springtime
Borowski — Sonata No. 1
Stoughton — Tanglewood Tales
Shelly — Fanfare d'Orgue

ALLAN BACON

Delamarter — Carillon
Sowerby — Joyous March

ANDREW J. BAIRD

Foote — Pastoral
Johnston — Evensong
Kinder — Toccata
Swinnen — Chinosiere
Dethier — Scherzo

GEORGE ALBERT BOUCHARD

Becker — First Sonata Gm
Friend — Shepherd's Lullaby
Nevin — Shepherd's Tale
Bouchard — Waltz Romantic
Schminke — March of the Toys
Martin — Canzonetta
Bratton — In a Pagoda

MRS. J. H. CASSIDY

Fairelough — Eventide
Russell — Basket Weaver
Clokey — Norwegian Village
Denarest — Pastorale Suite

Kreiser — Concert Caprice
Woodman — Cantilene Gm
Fricker — Concert Overture Cm
HARRY E. COOPER

Lecture Recital on American Organ Music

S. A. Gibson — Fantasia and Fugue
Baldwin — Sonata Cm
Nevin — Sketches of the City
Buck — Variations on Old Folks at Home
Shelley — Scherzo-Mosaic
Kroeger — Marche Pittoresque

FRANK MERRILL CRAM

Frysinger — Deo Gratias
Dunn — Pilgrim Suite
MacDowell — A.D. 1620
Yon — Christmas in Sicily
Dethier — Christmas

CHARLES RAYMOND CRONHAM

Nearing — Scenes from Mexican Desert
Kinder — Idyll
Stebbins — At twilight
Nevins — Day in Venice
Biggs — Sunset meditation
Shackley — Gavotte pastorale
Ferrata — Nocturne
Yon — Gesu Bambino
Kinder — In Moonlight

CHARLES J. CUSTER

Yon — Sonata Romantica

Biggs — Sunset Meditation
 Kinder — At Evening
 Frysinger — Andante Grazioso
 Dickinson — Reverie Df
 Jenkins — Night. Dawn.
 Yon — Sonata Cromatica
 Frysinger — Supplication. Meditation.

ARTHUR DAVIS

Clokey — Norwegian Village
 MacDowell — To a Water Lily
 MacDowell — From an Indian Lodge
 Johnson — The Sigh
 CLARENCE EDDY
 Jenkins — Dawn

MRS. ANNA BLANCHE FOSTER
 Ferrata — Scherzino
 Lemare — Chant de Bonheur

MRS. KATE ELIZABETH FOX

Bonnet — Romance Sans Paroles
 Couperin — Souer Monique
 Guilmant — Dream (Son. 7)

MISS ELLEN FULTON

Ferrari — Pastourelle
 MacDowell — A.D. 1620
 Gale — Sunshine and Shadow
 Stebbins — At Twilight
 Yon — Primitive Organ
 Rogers — Intermezzo

Courtesy Pays

Mention the Builder on Every Program

Organ Recital

By GEORGE C. SUTHERLAND

ON THE WILLIS ORGAN

Groton — Afterglow
 Boex — Rustie March
 Eddy — Russian Boatman's Song
 Yon — Hymn of Glory

FREDERIC TRISTRAM EGENER

ST. CATHARINES, ONT.

Stoughton — Chinese Garden
 Lieurance — Waters of Minnetonka
 Buck — Variations (Last Rose of Summer)
 Johnson — Elfentanz. Evensong.
 Johnston — Midsummer Caprice
 Dethier — Variations on Christmas Carol
 Dethier — The Brook

LYNNWOOD FARNAM

Bairstow — Tocata
 Vaughan-Williams — Choral
 Yon — Echo
 Grace — Rhapsody Op. 17-1
 Dunham — Aria C
 Candlyn — Song of Autumn
 Dunham — Minuet in Ancient Mode
 Delamarter — Carillon
 Jepson — Masquerade
 Bingham — Prelude and Fugue Cm
 Grasse — Serenade A
 Barnes — Scherzo (Son. 1). Allegro.
 Macdougall — Homage (on E. F. G.)
 James — Meditation Ste. Clotilde
 Barnes — Chanson (Sketches)
 Stoughton — Enchanted Forest
 Noble — Elegy

GOTTFRIED H. FEDERLEIN

Federlein — Scena Campagnuola
 Jenkins — Dawn. Night.
 Bonnet — Berceuse. Chaceone.

MISS ALICE KNOX FERGUSON

Boex — Marche Champetre
 Yon — Gesu Bambino

EMORY L. GALLUP

Bourdon — Offertoire. In Memoriam.
 Vierre — Deuxieme Son. 2.
 Boellmann — Fantasie Dialoguee

DEWITT C. GARRETSON

Ropartz — Sortie
 Londonderry Air
 Arensky — Phantom
 Shelley — Fanfare d'Orgue
 W. A. GOLDSWORTHY

Drdla — Souvenir
 d'Antalfy — Sportive Fauns
 Friml — Adieu
 Dethier — Caprice
 Sheldon — Caprice
 Friml — Festival Polanaise
 Demarest — Fantasia

CHANDLER GOLDTHWAITE

Goldthwaite — Berceuse
 Yon — Primitive Organ
 Yon — Christmas in Sicily

HUGO GOODWIN

MacDowell — To a Waterlily
 Strauss — Blue Danube Waltz
 Gaul — The Fog

EUGENE H. GORDON

Rogers — Suite
 Stoughton — Dreams

RAY HASTINGS

MacDowell — To a Wild Rose
 Conde — Concert Fantasie
 Hastings — Solemn Prelude
 Hastings — Impromptu
 Hastings — Caprice Heroic

WALTER HEATON

Schminke — March on Russian Folk Songs
 Smith — May Festival
 Rolfe — Southern Melody

Kreisler — Liebesfreud

MISS CLEO C. JOHNSTONE

Boellmann — Suite Gothique

Parker — Romance

Lemare — Overture Stradella

WILLIAM H. JONES

Dethier — Intermezzo

Kinder — Souvenir

WALTER B. KENNEDY

Yon — Christmas in Sicily

Lemare — Chant de Bonheur

Frysinger — Chant Sans Paroles

Stoughton — Pyramids

EDWIN ARTHUR KRAFT

Rogers — Sonata 3 Bf

Yon — La Concertina

Goodwin — Cradle Side

Dethier — Christmas

Yon — Hymn of Glory

Liadow — Music Box

Candlyn — Scherzo-Caprice

Andrews — Molto maestoso (Son. 1)

HENRY F. SEIBERT

Yon — Christmas in Sicily

Boex — Marche Champetre

Yon — Second Concert Study

MacDowell — To a Wild Rose

Kinder — Caprice

E. Nevin — Buone Notte

Liadow — Music Box

The Builder's Art Makes Yours Possible

Educate the Public to Give a Thought to the Organ

Organ Recital

By THEODORE EASTWARD

ON THE WILLIAM HILL ORGAN

Sanders — Glorificamus

Dethier — Scherzo

Parker — Concert Piece B

Johnson — The Sigh. The Smile.

Cole — Song of Gratitude

Matthews — Toccata Gm

FREDERICK C. MAYER

Yon — Christmas in Sicily

Barrett — Christmas Offertory

Pearce — Fantasy

JOHN J. McCLELLAN

MacDowell — To a Wild Rose

Boellmann — Suite Gothique

Nevin — Rosary

CARL F. MUELLER

Yon — Gesu Bambino. Christmas in Sicily

Mauro-Cottone — Christmas Evening

Lemare — Andantino Df

Kroeger — Nocturne

Demarest — Fantasia

Maitland — Concert Overture A

Russell — Basket Weaver

Stoughton — Chinese Garden

Kroeger — Marche Pittoresque

GORDON BALCH NEVIN

Nevin — Rural Sketches

Rogers — Concert Overture Bm

Londonderry Air

MISS MARTHA B. REYNOLDS

Stoughton — Dreams

Cadman — Legend

Frysinger — Eventide

Nilson — Andante Pastorale

EDWIN STANLEY SEDER

Rogers — Scherzo (Son. 2)

Russell — Basket Weaver

HERMAN F. SIEWERT

Boellmann — Suite Gothique

Johnston — Evensong

WILLIAM RILEY SMITH

Silver — Short Prelude on Bach

Ferrata — The Adoration

Sowerby — Chorale Prelude

Barnes — Scherzo C

Stoughton — Chinese Garden

JOHN WINTER THOMPSON

M. Andrews — Serenade

Thompson — Allegretto Scherzando

Nevin — Toccata Dm

FRANK VAN DUSEN

Dawes — Melody

Yon — Christmas in Sicily

Yon — Gesu Bambino

Hawke — Southern Fantasia

HOMER P. WHITFORD

Lemare — Andantino Df

Parker — Concert Piece B

Fletcher — Fountain Reverie

Maitland — Concert Overture

Sturges — Meditation

Kinder — In Springtime

Russell — Bells of St. Anne

Dethier — The Brook

WALTER WILD

Franck — Piece Heroique

Stoughton — Persian Suite

H. L. YERRINGTON

Digle — American Fantasia

Lynes — Canzonetta D

Demarest — Pastoral Suite

Stoughton — Legend of Desert

Loud — Thistledown

AN ANSWER

G. A. AUDSLEY

I HAVE read with not a little amusement the letter by Mr. R. P. Elliot, which appears under "Points and Viewpoints" in your March issue. It is obviously a weak production of a man with a grievance which he does not know how to get free from. He begins with the statement that "by the exercise of a great deal of patience" it is possible to find in my "voluminous writings" something of interest or something one can endorse. I naturally feel highly flattered that a person of Mr. Elliot's high attainments should think it desirable to exercise his patience in reading what in his eyes, and with his profound knowledge of the science and art of organ tonal appointment, must seem veritable trash and the fulminations of an ignoramus. Why should so great a genius tax his patience, which is quite uncalled for? He has only to pass over, unread, my Articles, which you, Mr. Editor, think worth printing, but which he considers valueless. When he condescends to exercise his great patience, he, of course finds nothing interesting or instructive; but much that irritates him. This irritation he very clearly shows in his letter.

Statements are made in the letter regarding the positions I take in certain organ matters; but, although he protests against them, he does not attempt to prove them incorrect or valueless. Providing he had proved me unjust or in any way wrong in the conclusions I have been forced to arrive at, during my sixty years' study of organ matters and organ builders' methods, his letter would have assumed a value it does not in its present form possess.

In the third paragraph of his letter, Mr. Elliot says: "I want to protest once more and emphatically against the false position in which he attempts to place the organ builders in every article he writes on any organ subject." He writes as a disgruntled man; and his "protest" in this, as in other directions, is valueless, and empty, unsupported by any proof of injustice done on my part. I hereby challenge him to bring any reference made by me to the organ-building trade, accompanied by absolute proofs that my reference is unwarranted and unsupported by facts. In the meantime I venture to pronounce his unconsidered remarks as those of an irritated person; annoyed that any one should venture to question the learn-

ing and methods obtaining in a trade of which he is so brilliant a light.

The general derogatory purpose of Mr. Elliot's tirade induces me to ask him to give an instance of a great advance in scientific and artistic tonal appointment, stop-apportionment, and expressive control made in the organ during the past sixty years that has neither been practically introduced nor first proposed and advocated by me. This, with his extensive knowledge, coupled with the ignorance he assumes I am laboring under, he should have no difficulty in doing, providing such an advance has been made. Any information on this subject will, I feel sure, be interesting to many readers of this Journal, and highly valued by me.

I can well understand Mr. Elliot's irritation, so evident throughout his letter, at the remarks I may have made regarding what to me appear to be the shortcomings on the part of the organ-builders of to-day. But on this, as on all other questions commented on, he does not venture, by furnishing absolute facts, to prove that I am unjust or wrong in my contentions. Just a few facts would have been refreshing in so interesting a disquisition. It is to be hoped that Mr. Elliot will now come forward with the desirable and enlightening facts which will clearly show the enormity of my wrongdoings.

On what is said regarding my scheme for the Theater Organ, I need not pass any remarks. It speaks for itself; and is in the hands of every reader of this Journal.

I can well understand Mr. Elliot's objection to my unqualified condemnation of the so-called "Unit" instrument. I can hardly bring myself to use the time-honored name Organ. As a shining light in this method of stop arrangement, may I ask him to refute, without any mercy, my unqualified statement that the system he advocates outrages every law of acoustical science and every canon of artistic tone-production. It matters little for what trade reasons such instruments are made. Cost is no element in my contention. As a high priest in this school of organ-building, he should be able to refute, if it is possible, my assertions; and I now challenge him to do so, assuring him that no merely general remarks will serve.

Let me remind Mr. Elliot that I have proved that Mr. Hope-Jones was not the originator of the absurd "Unit" system: and in this direction, I beg to refer him to my

Article, under the highly appropriate caption, "The Degradation of the Organ," in the issue of this Journal for September, 1921. I may add to what is said there, what the late Mr. W. T. Best, of Liverpool, said in regard to "L'Orgue Simplifié," described in the pamphlet he sent me, along with his humorous letter, dated September 27, 1887.

"I also send you the latest thing in keeping down the expenses in Church Organs. 31 stops spring out of the metal tubes (sec)

from 4! How about Birnam Wood, Macduff?—(Many engravings required, nae doot!)"

In these facetious remarks will be seen in what manner the greatest organist of the nineteenth century viewed the introduction of the "Unit" instrument. I hate to write about this apology for an organ, just as much as I hate to listen to one. I never have heard one that I desire to hear again, whoever the player might be.

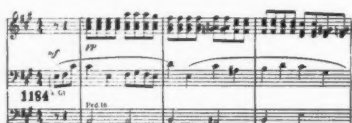
Repertoire and Review

With Special Reference to the Needs of the Average Organist

CHARLES WAKEFIELD CADMAN

MEMORIES

TRANSCRIBED by Dr. H. J. Stewart and made delightful on the organ. Our illustration shows the opening measures where one of those lovely Cadman melodies is presented.



Mr. Cadman is sufficient master of melody to be able to control it after he gets it, so that we are not treated to a continuous statement of melody, all in the same mood from beginning to end; instead it divides itself between the hands and plays around the organ manuals interestingly. The middle section is good enough and short enough to restore the beauty of the opening melody right early—which closes the piece in beauty, as it began. It is easy to play, different from the usual setting given melodies, warm, inspired, human; organists will make friends with it. Chimes beautifully end the piece.

It is excellent for an offertory, or part prelude; there is a devotional sincerity and loftiness about it. On the recital program it is more than worth using.

As a love theme it will excell; there is romance, heart-interest, a touch of yearning—and a good organist will be able to improvise around it indefinitely. (Ditson 1923, 50c)

THEODORE HOECK

FROM CHAPEL WALLS

TRANSCRIPTION by Dr. Alexander Rus-

sell. Our illustration shows the rather attractive melody upon which the entire piece is built, even to the middle section—turned into a development rather than a contrasting section. Here is a chance to use



unwritten chimes for accents—and the title justifies the addition. In later presentations of the melody the left hand takes it against a right hand figure. and in one place the right hand adds a counter-melody to run along with it. It is easy to play, makes smooth, agreeable, natural music.

In the service it will make an acceptable prelude for either service, and its title will help a little.

Theater organists will find other uses than its title suggests; for neutral scenes of lightness and gaiety it will be ideal. (Fischer 1924, 50c)

CEDRIC W. LEMONT

ROMANZA

OF the two themes upon which the piece is built the middle is the better, and our illustration is confined to it. The opening



theme is rather common and stiff, but not so this middle one. The left hand keeps an element of life moving along, which the

pedal nicely accents, which allows the right hand to run off with an almost catchy rhythm and a melody that seems to grow out of it—inspirational, this second theme is. Give it charming, atmospheric registration, and it glows with beauty. It is easy to play. And somehow after the piece has been played through the reason for the rather uninteresting first theme is apparent; so the piece is not spoiled by it.

As an offertory it is interesting, and it can be used with good effect for a quiet postlude, or part prelude; in spite of its life there is sufficient calm and repose to make it appropriate to church use. On the recital program it will need highly artistic registration to raise it to concert quality.

For quiet neutral scenes it will be delightful; perhaps scenes where the happiness of child life conflicts with the weightier attitude of grown-ups—there is an element of sorrow in it. (Ditson 1923, 60c)

A. MAQUAIRE

SONATA OP. 20

ALLED, after the fashion of the French, a "symphony"—which would seem to be unnecessarily begging on the part of the organ, since it is perfectly competent to stand on its own feet without pretending to be an orchestra. The **SONATA** is well known as one of the more palatable of modern french organ sonatas, but the present edition is a new one with engraving of the highest type, for which its publishers are justly famed.

ALLEGRO

After the massive chord theme, as shown in our first illustration giving the very opening



measures, the composer indulges in a second subject of softer tone and more pliable harmonies, weaving a fine contrapuntal fabric of which much can be made only by registration. The development section is



extended, and shows skill in the handling of themes, with a fourth staff used for occasion-

al thumbing, and on the eighth page the music sinks to a pianissimo while the two hands play an arpeggio figure against which the pedal announces the theme, as shown in our second excerpt. This builds up in musicianly style and the piece reaches a satisfactory climax in something near enough to strict sonata form.

ANDANTE

The theme is a lovely French melody set masterfully; our third illustration shows the



opening measures. Though the Composer rambles along on the same sermon for six pages there is no monotony nor any falling of interest—chiefly because the French composers as a school have learned the value of hard work—which Americans have yet to learn. The **ANDANTE** is really a lovely bit of music for those whose musical tastes have passed the primary department stage.

SCHERZO

The fourth illustration shows the theme of

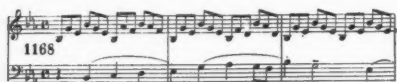


the fine little **SCHERZO** that makes such merry music and enjoys itself so thoroughly. Given a fine staccato touch, the right registration, and a sprightly but not killing tempo, and the piece ought to be successful enough to make a hit at a concert. The middle theme makes use of suspensions and anticipations, and has little real value in itself save for its contrast with the fine **SCHERZO** theme. And it is handy work for the fingers to meditate on every now and then.

FINALE

I once won a church position on this **FINALE**, so I rather like it. The fifth illustration shows the opening measures where the theme is announced; note the similarity

to the main theme of the first movement, and the interesting figure for the right hand.



This theme is a classic and becomes musical before it is finished with. The French are not afraid of having too few notes, and as a consequence their organ music is likely to be clear and brilliant. After some play upon certain aspects of the theme, and much fine use of the theme as a whole, the composer gives a fine little contrasting theme which shall serve as our final illustration.



Much skilful development follows and the main theme is restored on page 38, building up and up until a grand climax is reached as shown in yet one more illustration.



On page 41 the fine coda has begun and on page 41 it also ends—with credit to the composer for almost every page.

While I would never expect an audience to enjoy this fine SONATA as the musician himself should (unless he is unfit to be a professional musician) I believe the SCHERZO and FINALE can be used with satisfaction for the concert program, and the whole SONATA used in the service and for the photoplay. I have heard Mr. Frank Stewart Adams use portions of it successfully in the famous old Rialto when they had a real organ there. As a study in composition it is excellent; as a technical study it is equally fine: I do not see how the professional organist can do without so creditable a SONATA, or how he can find a better edition than the present. (Schirmer 1923, \$1.50)

ALEXANDER RUSSELL

UP THE SAGUENAY

ONE of the four delightful St. Lawrence Sketches—"Over the deep mysterious waters of the Saguenay broods the spirit of vanished romance, the solitude of forest-covered mountains....." And the picturesque program note is more than matched by the wonderful painting of the music. It opens as shown in our first excerpt, with an



introductory theme packed solid with meaning. Painting in beautiful colors is continued for a page and a half, and then begins the chief melody, musicianly and reserved, treated with skill; we show it in our second excerpt from the third page where an unusual third measure suddenly shifts the scene to strange lands, and right back again



in the fourth. Several very interesting excerpts could be quoted from succeeding pages, for there are no two measures alike in the whole piece, but as artistic a creation as this will not need further quotation. It is a great painting, a bit of literature that should be in every repertoire. Its moods run the complete scale from the calmest to the sublimest. It is not easy to play and calls for infinite care in registration; we recommend it to every professional organist.

It makes a wonderful morning prelude, and is ideally suited to the concert platform—after the audience has been satisfied with mere brilliance and mere melody so that something of serious diet is in order.

As an accompaniment for a beautiful and impressive scenic nothing could be finer—try it on the best scenic you ever have to play. (Fischer 1923, \$1.00)

ANCILLARY STRING ORGAN

AN EXAMPLE FROM THE FIRST LUTHERAN OF WORCESTER, MASS., BUILT BY MOLLER

AN UNUSUAL organ divided between both sides of the Chancel and the Gallery, with a Solo Organ on 10" and 15" pressure, an Echo Organ playable from the Solo, and the following Ancillary String:

8'	Viole d'Orchestre
	Viole d'Orchestre—sharp
	Viole d'Orchestre—flat
	Viole—tin, slim scale
	Viole—tin, slim scale, sharp
	Viole—tin, slim scale, flat
22 $\frac{3}{4}$ '	Twelfth
2'	Fifteenth
	Tremulant

And in addition to these 8 ranks of Strings there are in the other manual divisions 11 additional ranks of Strings, all at 8' pitch. A String Organ of this type is a tremendous improvement over the former absence of such, but it would seem that the experiment of changing one 8' rank to a 5 $\frac{1}{4}$ ', another 8' to a 16', and the 2' to a 1 $\frac{3}{5}$ ' or 1 $\frac{1}{4}$ ', voicing two of the remaining 8' ranks with greater body and strength of tone, is worth trying the next time. At least the plan has the strength of reason behind it, and until it has been proved to be unreasonable by an actual and adequate test, it would seem that buyers, builders, and players should be seriously interested.

The Echo Pedal Bourdon silences all Pedal Organ stops but the two softest. The organ has 4 manuals, 69 stops (19 borrows), and 3685 pipes.

LOS ANGELES POLYTECHNIC

HIGH SCHOOL CONTRACTS FOR FOUR-MANUAL ESTEY WITH HARP AND CHIMES

EVERYBODY who knows the West Coast and who is following with interest the rapid progress and expansion of the organ as a popular instrument will rejoice with Los Angeles in the announcement of the purchase of an organ for their big Polytechnic High School.

The contract was placed, by a special committee composed largely of Polytechnic teachers, with the Estey Organ Company of Brattleboro, Vt., through Mr. C. W. McQuigg of the Los Angeles office.

"Poly High" is one of the largest high schools in the country with a day enrollment of 3000 and a night school of 4500.

The organ is to be placed in an addition which is now under construction and which will cost \$350,000. In this addition is an auditorium planned to seat 2500, with a fully equipped stage.

The specifications provide for the new Estey Luminous Stop Console and an automatic player mechanism to be supplied in a separate cabinet, included at the special request of the school's music department, for use in teaching musical appreciation and the standard symphonies and organ masterpieces. The large library of music available for the Estey automatic player makes this method of instruction very practical.—CONTRIB.

Los Angeles, Calif., POLYTECHNIC HIGH SCHOOL

Builder: ESTEY ORGAN CO.

V:	P	3	G	8	S	10	C	6	L	8	T	35
R:		3		8		10		6		10		37
S:		6		9		11		6		8		40
B:		3		-		-		-		-		3
P:		76		488		718		426		706		2414

PEDAL: V 3. R 3. S 6. B 3. P 76.

1	32'	RESULTANT—w-76
2	16'	DIAPASON—w-44
3	..	LIEBLICHGEDECKT No. 15-s.
4	..	BOURDON—32-w
5	8'	Bass Flute No. 2
6	..	TUBA MIRABILIS No. 34-c.

GREAT: V 8. R 8. S 9. B -. P 488.

7	8'	DIAPASON 1—m-61
8	..	DIAPASON 2—m-61
9	..	DULCIANA—m-61
10	..	GEMSHORN—m-61
11	..	GROSSFLOTE—w-61
12	..	MELODIA—w-61
13	4'	FLUTE HARMONIQUE—m-61
14	8'	TUBA—r-61
A		HARP—49

SWELL: V 10. R 10. S 10. B -. P 718.

15	16'	BOURDON—w-73
16	8'	DIAPASON—m-73
17	..	SALICIONAL m-73
18	..	VIOLE D'ORCHESTRE—m-73
19	..	VIOLE CELESTE—m-61
20	..	STOPPED FLUTE—w-73
21	4'	FLAUTO TRAVERSO—w-73
22	8'	VOX HUMANA—r-73
23	..	OBOE—m-73
24	..	CORNOPEAN—r-73
B		CHIMES—20
		Tremulant

CHOIR: V 6. R 6. S 6. B -. P 426.

25	8'	VIOLIN DIAPASON—m-73
26	..	VIOLA D'AMORE—m-73
27	..	UNDA MARIS—w-61
28	..	CLARABELLA—w-73
29	4'	FLAUTO D'AMORE—wm-73
30	8'	CLARINET—m-73
		Tremulant

SOLO: V 8. R 10. S 8. B -. P 706.

31	8'	STENTORPHONE—m-73
32	..	GROSS GAMBA—m-73

- 33 .. VIOLIN—M-207 (3 ranks)
 34 .. CONCERT FLUTE—w-73
 35 4' WALDFLOTE—m-73
 36 2' PICCOLO—m-61
 37 8' ORCHESTRAL OBOE—r-73
 38 .. TUBA MIRABILIS—w-73
 Tremulant

COUPLERS 32

COMBINATION PISTONS 34

CRESCENDO 4

REVERSIBLES 3

PITTSBURGH'S SCHENLEY HIGH

SCHENLEY HIGH SCHOOL ORGAN BEING BUILT
 BY THE SKINNER CO.

WHAT'S the matter with the rest of the country? Shall the West have all the new High School organs? Pittsburgh says not. Among the special details of the Schenley High School organ:

The entire organ is expressive—as the organ of the future must be.

The Swell is enriched by a 2-rank Voix Celeste and a 3-rank Dolce Cornet; this organ, it will be noted, has 1 Diapason, 1 String, 3 Flutes, and 2 Reeds at 8' pitch—somewhat unusual proportions. Its percussion is subject to sub and super couplers.

The Echo has but three registers, but note the combinational possibilities.

The Pedal has but two independent registers, but is enriched by a borrowed English Horn, much to its advantage.

There are percussions on every manual.

The pitch summary is:

16'—2

8'—21

4'—4

2'—1

Mixture—3-ranks

Pittsburgh, Penn.: SCHENLEY HIGH SCHOOL
 Builder: SKINNER ORGAN CO.

V:	P	2	G	7	S	11	C	7	E	3	T	30
R:		2		7		14		7		3		33
S:			6		8		13		9		4	40
B:				4		1		1		1		8
P:					76		499		962		487	207
											2231	

PEDAL: V 2. R 2. S 6. B 4. P 76.

In Chamber 2

- 1 16' DIAPASON—44
 2 .. BOURDON—32
 3 .. GEDECKT No. 14-s
 4 8' Major Flute No. 1
 5 .. Flute (Swell?)
 6 16' ENGLISH HORN No. 22-s

GREAT: V 7. R 7. S 8. B 1. P 499.

In Chamber 1

- 7 8' DIAPASON 1—73
 9 .. DIAPASON 2—73
 9 .. ERZAHLE—73
 10 .. GROSSFLOTE—73

- 11 4' OCTAVE—61
 12 8' TUBA—73
 13 .. FRENCH HORN—73
 A Chimes (From F)
 Tremulant

SWELL: V 11. R 14. S 13. B 1. P 962.

In Chamber 2

- 14 16' BOURDON—73
 15 8' DIAPASON—73
 16 .. VOIX CELESTE 2 ranks—134
 17 .. ROHRFLOTE—73
 18 .. FLUTE CELESTE—73
 19 .. SPITZFLOTE—73
 20 4' FLAUTO D'AMORE—61
 21 III DOLCE CORNET—183
 22 16' ENGLISH HORN—73
 23 8' CORNOPEAN—73
 24 .. OBOE—73
 B HARP
 C Celesta (From B)
 Tremulant

CHOIR: V 7. R 7. S 9. B 1. P 487.

In Chamber 1

- 25 8' VIOLE D'ORCHESTRE—73
 26 .. VOIX CELESTE—73
 27 .. CONCERT FLUTE—73
 28 4' FLUTE HARMONIQUE—61
 29 2' PICCOLO—61
 30 8' ENGLISH HORN—73
 31 .. CLARINET—73
 D HARP (From B)
 E Celesta (From B)

ECHO: V 3. R 3. S 4. B 1. P 207.

In Chamber 3

- 32 8' GEDECKT—73
 33 4' FLUTE a CHEMINEE—61
 34 8' VOX HUMANA—73
 F CHIMES
 Tremulant

COUPLERS 15

COMBINATION PISTON 27

CRESCENDOS 4

SPOKANE'S HIGH SCHOOL ORGAN

LEWIS AND CLARK HIGH BUILT BY AUSTIN
 IS DEDICATED BY MR. MATHER

LEWIS AND CLARK High School, Spokane, Wash., celebrated the installation of their new 4-45-2280 Austin, by three dedicatory recitals by Mr. Judson Waldo Mather, March 7 and 8. Mr. Mather, during the course of his three recitals, used two Russian selections, three Italian, four English, five French, and six American.

The organ is the gift of the alumni, students, teachers, and friends of the school. The following is a summary of the contributions to the fund:

Girls' Athletic Union	\$1,000.00
Profits from entertainments .	411.00
Profits from Sousa's Band ..	484.73

Merchandise sales	5,185.75
Interest earnings	1,955.59
Gifts of classes	4,575.74
Concert profits	1,000.00
Profits from lecture courses .	1,150.24
Other sources	3,475.83

Total\$19,338.38



MR. JUDSON WALDO MATHER

At the console of the new organ in Lewis and Clark High School, Spokane

The instrument may be summarized as follows:

	Pedal	Great	Swell	Choir	Solo	Total
Diapason	3	4	1	2	-	10
String	2	1	3	1	1	8
Flute	4	3	4	4	1	16
Reed	2	1	4	1	3	11

The manual may be summarized relative to pitch as follows:

16'- 5
8'-21
4'- 5
2'- 3

We have given the instrument as containing 2280 pipes, which figures we compute from those given in the specifications in connection with each register; the leaflet gives the number as 2376, but as it is not supported by the detailed specifications we take 2280 as the correct figure.

Rather than quoting the specifications, which do not appear to be in any way distinctive or different from the usual method of designing organs, it may be suggestive to study the tabulations given above. Is it desirable to have 16 flutes and 8 strings? The goodly number of reeds is unquestionably good, from the point of richness. The 10 Diapasons give solidity and grandeur. For further study it is necessary to say that 6 of the flutes are 8' pitch and 6 are 4' and 16'—which throws a different color on the proportions. But are 6 flutes too many to balance with 5 strings, both at 8' pitch? Flutes, to be sure, have greater variety of tone shadings, even at 8' pitch; but they have a strong tendency to hootiness and muddiness, while strings give precision and are infinitely more expressive.

The question is left to the readers. Organ design ought to be capable of improvement—which it has not as yet received. Hence the necessity of searching diligently until improvement in design is attained, and may no stone remain unturned until then.

UNFAIR PRACTISES

A STORY OF UNDUE ZEAL THAT AMOUNTS TO UNFAIR PRACTISE

THE following letter tells the story of an organ salesman who left firm (A) of his own free will to become the representative of firm (B). But (A) used an undue amount of over-persuasion and induced him to break contract with (B). He says in his letter he could not induce himself to continue to represent (A), so he demanded a cancellation of contract with (A) and stuck to it till he got it, immediately signing with (B) again. We believe the letter proves unfair business tactics which need the healing powers of publicity—in our anonymous form for the present. Until those practising unfair methods have been given a fair chance to desist by mild persuasion, the force of full publicity will not be necessary.—THE EDITORS

"This is to verify the writer's statements regarding his connections on contract dated December 11, 1923, as follows:

"Contract was made in good faith by the writer, having been released through connections from the _____ (A) Company. There were no more obligations or any contracts from them that were binding, all parties had agreed to his release.

"On entering the services of the _____ (B) Company, the writer was enthusiastic and anxious to comply with his agreement and was out hustling for business. Making a trip to _____, to interview a prospective purchaser, the writer was confronted by Mr. _____, and his influence,

through Mr. ———, was of such a determined nature that they persuaded the writer to come on in to the factory and have a talk

other company without coming in and giving him a chance to right matters. At that point the writer informed him that he would



THE BACH CLUB, DALLAS

From left to right, top row: Miss Helen Mackey, Mrs. John Swartz, Miss Ruth Abernathy, Miss Maude McElvane, Mrs. J. H. Cassidy, Miss Nell Ellett, Mrs. Lillian Cummings, Mr. Charles Morgan, Mrs. I. W. Simmons, Mrs. F. B. Russell, Mr. John Hammond, Miss Florence Wood and Miss Dorothy Wither, Mrs. Marie Friend, Mrs. Ellis Shuler, Miss Viola Cassidy, Miss Kit Carson, Miss Mary Ella Lowery and Miss Lenora Hugley. The Club was organized by Mrs. J. H. Cassidy and is a tribute to her enterprise and the sterling quality of musicianship of the city of Dallas.

with Mr. ———. Also Mr. ——— talked with the writer at ———. On the same date Mr. ——— stated that it was very unkind and unfair to go with any

not consider anything like that, that he was satisfied and that the ——— (B) Company were men of integrity and that he liked them to the extent that it would not be good

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business. Also that he had received money for expenses and also for services and he would not betray them under any circumstances.

"At that point Mr. ——— stated that he would take care of all expenses, no difference what it was, whatever amount they had paid the writer, he would return it to them and also pay for all additional expenses without any loss of time on the part of the writer.

"Wanted to know if the writer had the contract in his possession and he informed him no that it was at Pittsburgh. At that point Mr. ——— instructed the writer to go at once and secure same and come on to ——— and also instructed Mr. ——— to see that the writer was on the train according to instructions.

"On arrival in ——— he requested the contract, looked it over, called his attorney for conference. On going to his attorney's office he presented the contract for legal advice and his attorney suggested that it was legal and binding and that the ——— (B) Company could bring suit and injunction against the writer and collect provided he was responsible. Also advised that any and all funds or money that had been paid by the ——— (B) Company would have to be returned. At that point Mr. ——— requested an itemized statement including the two checks that the writer had in his possession and gave the writer the difference in cash, being approximately the amount of \$385.00 and instructed him to go at once to ——— and request cancellation of the contract, then return and report to him. That was complied with.

"On arriving at ——— the cancellation with the ——— (B) Company was refused. Upon the writer's return to ——— Mr. ——— was given the full information and he advised the writer to return to Pittsburgh, make up draft with the checks in his possession from the ——— (B) Company and return same to them. Any additional expense or proceedings the ——— (A) Company would stand good for.

"On returning to the ——— (A) Company's employ with a number of promises regarding the co-operation and the unlimited support for future advancement etc. to the writer. This, however, has been a failure. Conditions were absolutely unbearable to continue in their employ.

"On the 27th of February they were notified to cancel the writer's contract immediately upon receipt of letter. This they failed to comply with and on March 1st. the writer called at Mr. ——— office and requested, before witnesses, that they accept

his resignation and that he was through for all time to come with the ——— (A) Organization any place in the country. They failed to accept it, stating that it was unjust to make this request. Again on the 3rd of March the writer, before leaving for his trip to ———, insisted upon the acceptance of his resignation and no reply was made. On the 8th of March they agreed



DOROTHY MAY DIGGLE

Locks the world over and likes it. Her distinguished pedestal is none other than Dr. Roland Diggle, the composer. Dr. Diggle spent part of March and April in New York and the City arranged an unusual snow storm for his benefit on April 1st, knowing Los Angeles' inability to furnish this sort of entertainment

to it. On the 10th of March they presented the writer a letter acknowledging their acceptance of the cancellation of his contract, with the understanding that there were to be no more connections between the writer and the ——— (A) Company, that his attitude against them was so bitter that it was impossible to co-operate and secure the profitable results that it is necessary to have.

"Yours very truly,

NEW YORK IN 1839

HENRY ERBEN ORGAN LASTS 85 YEARS

By EDWIN GROLL

WHEN an organ built 84 years ago survives continuous use it testifies eloquently to the perfect workmanship and materials used

in organ construction by a past generation of builders.

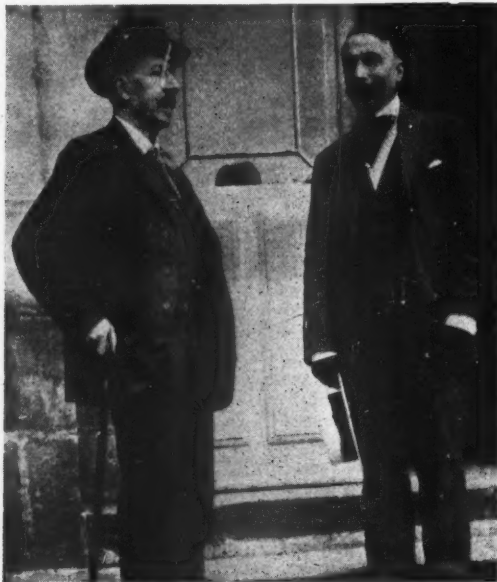
In 1839 Commodore Vanderbilt presented as a gift to the Mercer Street Presbyterian Church, New York, later called The Church of the Strangers, a two-manual organ built by Henry Erben.

In 1898 the organ was sold and moved to St. Paul's Lutheran Church where it now

shows superior workmanship as done in their days.

The Pedal 16' Diapason is constructed of 2" pine, the lowest CCC being 19" deep and 17" wide, giving a wonderful round tone.

The pipes were all used with the exception of the Mixture on the Great, which was replaced by 8' Viola da Gamba, also new Oboe pipes displacing the old ones.



WIDOR AND HENRI LIBERT

The two most popular teachers for American organists taking the summer course in Fontainebleau, France, photographed by Mr. Rowland W. Dunham

stands, having been in continuous use for 25 years there.

Early in the spring of 1923 St. Paul's decided to have the organ rebuilt. The Vestry called in prominent builders to look over the organ but were advised by them that owing to the age of the instrument it would be an impossible job; nevertheless, undaunted and knowing that such a sweet-toned organ was worthy of preservation, the Vestry finally secured the services of Louis Duerk & Brother to undertake the rebuilding of the old Erben organ.

Thorough examination disclosed that the chest work was in perfect condition. The chests, including the Swell, Great, and 2 Pedals, are constructed of 1 1/8" pine and tables and slides of chests being 5/16" mahogany; after 84 years use not a split on any of the tables is to be found, no loose divisions in chests—which I think

Miss Beatrice Warsabo, organist of St. Paul's, is to be congratulated on having such a sweet-toned organ; needless to say congregation and pastor are loud in their praise of this remarkable old organ's having received a new lease of life.

A name plate on console reads as follows:

Built by Henry Erben
1839 N. Y.

Rebuilt by Louis Duerk & Bro.
1923 N. Y.

PEDAL
16' Diapason
Bourdon
GREAT
8' Diapason
Gamba
Dulciana
Melodia
Stopped Flute

- 4' Night Horn
- Octave
- 2' Fifteenth
- SWELL
- 16' Bourdon
- 8' Diapason
- Dulciana
- Violin Diapason
- Stopped Flute
- 4' Principle
- Flute
- 8' Oboe

The old organ had previously been built in a pit 7' deep; it was found necessary to raise the organ to the level of the church floor and elevate the roof above the organ to obtain better acoustics. Improvements also include extension of all manual notes from 54 to 61, Pedal from 25 to 27 notes.

The finished organ as it now stands is a triumph of rebuilding, conserving the time-tried material of the past builder and combining with it the finest workmanship of the present builders.

Yon's New York Recital

Gives First Paid-admission Recital on the new Skinner Organ

AFTER a regrettable silence last season in New York Mr. Pietro A. Yon appeared in Town Hall on the new Skinner organ March 31st in the following program:

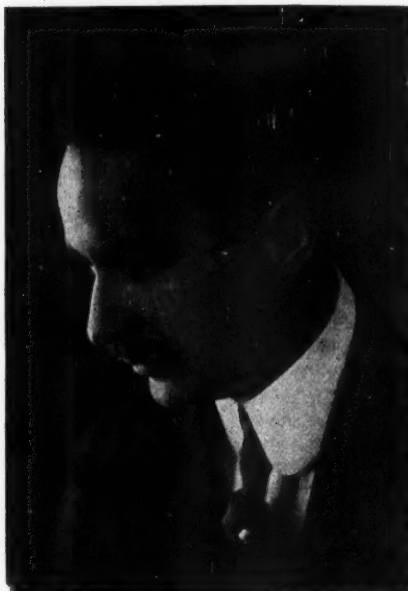
- Mendelssohn—Sonata 1
- Pescetti—Allegro ma non Troppo
- Bach—Prelude and Fugue D
- Yon—Sonata Romantica
- Angelelli—Theme and Variations
- Skilton—American Indian Fantasy
- Ungerer—Frere Jacques
- Widor—Toccata (Son. 5)

The audience was the largest paid-admission that I have ever seen attend an organ recital—and there were times when the applause descended like a clap of thunder the instant Mr. Yon's fingers left the manuals.

His opening number, to my mind, is not the right kind of music to offer 1924 audiences; I object to Mendelssohn organ sonatas as entertainment for anybody but the player. Yet I must confess that as Mr. Yon built his program, and as he played this SONATA, some of my objections vanished. He actually began his first number less than 60 seconds after he sat on the bench, and subsequent numbers averaged from 5 to 15

seconds preparation—commendable promptness.

He opened the Allegro majestic, brilliant, and slow, for the chord section, but the counterpoint was hurried along commendably. I felt considerable 16' manual tone in both forte and piano passages. Before he



MR. PIETRO A. YON

Honorary Organist of the Vatican who played to a record house in Town Hall, New York

played his first note the audience was his, and while I could see nothing of concert caliber in his Mendelssohn there was a very perceptible feeling of mastery on the part of the graceful but frail-looking man on the bench—unless Mr. Yon watches the barometer of his health, the world will lose one of its finest concert organists in another decade, which would be an irreparable loss, as there is no other competing with him in his own peculiar concert style.

Mr. Yon has a quick little way of slipping off the bench, acknowledging the applause with warmth and evident personal appreciation, stepping back again to the bench, setting his registration and beginning the number with a clever alertness that bespeaks respect for the minutes and hours that belong to his hearers individually and are not within the province of any 1924 entertainer to waste. His manner should be studied by all

who aim at a concert career. There is a good-will, poise, personal pleasure in the audience's applause, as though the recitalist would say, Thank you, heartily, friends; I enjoy playing but I enjoy it a thousand times more when you like it too—I'll play my next piece for you now—hope you'll really like it too. Contrast this with the stiffness and lack of personality often seen on the concert platform, and we can understand his popularity with audiences.

The second number, Pescetti from the first half of the 18th century, followed the Mendelssohn with exquisite taste; it was a dainty yet solid bit of musicianship in which phrasing and graceful contour played up beautifully, and for them Mr. Yon used all his artistry at its best—fine phrasing, graceful rhythm, crescendos skillfully utilized.

The Bach was brilliant and at swifter pace than usual; partly because Mr. Yon can do it thus and not muddle it, and partly because he does not believe an audience is so greatly interested in performing an autopsy on each passing measure as it is in getting an aerial perspective of the whole. And it is the perspective he gives, not the autopsy. I rather prefer it. There was perfect clarity in spite of speed and I felt that we were listening to phrases and sentences instead of notes.

The audience demanded an encore after this first section of his program and got Bach's D minor TOCCATA AND FUGUE which Mr. Yon if my memory serves me rightly, alone plays to my satisfaction, the player who treats Bach's opening measures of the TOCCATA as profound instead of dashing, brilliant, earns my pity for his sense of values. The whole piece contains not one profound measure anywhere; all is brilliance and dash. Why cannot we allow Bach the privilege of writing a few bits of music just for entertainment purposes instead of showing his numerous sons how their father would have them grow up in scholarly paths? The applause confirmed my estimate of the piece, so I am satisfied, and certainly Mr. Yon must have been too.

Mr. Yon begins Sonata Romantica with sturdy, brilliant registration, fortissimo, dissonances hammered on intentionally but never prolonged intentionally, tempo kept alive, counterpoint taken faster than the chord introduction, phrases always finished off at the ends, sometimes shoved out of the way with a gentle little pat on the back, contrasts as violent as you please but never out

of grace because Mr. Yon is always graceful, natural, human. The pedal furnished fine accents, snappy and precisely on the dot. Registration was colorful, never dull; and every now and then there was a surprise or a pleasing shock. The entire three movements are concert music of an emphatic en-



MR. CHARLES S. SKILTON

The Kansas organist who contributed a manuscript to Mr. Yon's program—a bit of effective pictorial music built around Indian themes

tainment value—if the player have the makings of a concert artist. It is genuinely musical, and equally musicianly. There is one severe handicap in the Yon Sonatas in that they require from the player such an over-dose of artistry and sense of values; some works can be ground out by the yard or by the hour and will go well. Sonata CHROMATICA is largely that way, but SONATA PRIMA, that delightful trio sonata, and SONATA ROMANTICA are emphatically thus; I know of few works that give an artist a better chance to show his art, or his artistic limitations, more stringently than these two sonatas.

The Angelelli Variations were interesting and more musicianly in the main than musical, though several graceful movements were

charming; take away Mr. Yon's sense of color and I'm not so sure that these same movements would carry me along so easily. Between each of the ten variations there was either no pause whatever or one of not more than four seconds, with an average of less than two—again the player considered



MR. ROWLAND W. DUNHAM

Of the First Congregational Church, Columbus, who has transferred his activities to St. Luke's Church, Montclair, N. J., and thus increases by one the luminaries in the world of church music in the Metropolitan district

it was his business to get his registration without squandering his audience's time.

As encores after this second section Mr. Yon used his own ITALIAN RHAPSODY—and had his audience guessing at not a few places. I know the RHAPSODY well, play it (perhaps not well), but I confess he had me on the jump with my guess as to just what little thrilling touch of genius he was going to put into it next. This, mind you, on a RHAPSODY that has no real profundity in musicianship.

Ungerer's FRERE JACQUES was beautifully rendered, with chimes finely used; Mr. Yon created a real atmosphere. It makes a fine concert number, especially with a program note—but for his own reasons Mr. Yon omitted program notes this time.

As encores we had Mr. Yon's own PRIMITIVE ORGAN, with a humorous bump on the

Harp top C for the ending (not printed in the score), his GESU BAMBINO, with chimes to enrich it, and finally his CONCERT STUDY—with an enraptured old gentleman and his companion in the center aisle at the foot of the stage directly in front of the console intently bent on discovering how an organist could move his feet so fast without a mix-up—these two standing oblivious to the rest of the audience entirely seated. That's spell-binding work for you. And, as they say, go thou and do likewise.

Town Hall stage hands have not learned their business well, and the ushers did not quite agree on just which aisle should be used in certain instances. Perhaps Mr. Yon reminded the dillatory stage hand of his duty, for he performed it punctiliously after the first section and for all future encores. The hall lights were turned out for the playing, leaving only the stage lighting. Town Hall is a rather attractive building and the new Skinner organ, the gift to the City of Mr. James Speyer in memory of his wife, Ellin Prince Speyer, is located on either side of the stage behind draperies instead of a case of pipe-work. The announcement has been made, but not by Mr. Yon or his manager, that this was the dedicatory recital. It was not. Mr. Farnam was the organist for the inaugural event, which was not a recital, but included orchestral numbers, organ solos, addresses, etc. etc. On this same day and its successor the City Chamberlain, the Hon. Philip Berolzheimer, himself an organist, had arranged two concerts with six organists participating in each. So that this record of three events still leaves the fact that this organ recital by Mr. Yon was the first organ recital to be played on this history-making organ. Not that this will crown Mr. Yon king or subject all other organists to the state of serfdom; I mention the actual details merely as a matter of record. The organ itself will be dealt with in other columns when it can be given the extended mention it merits.

It would be an interesting courtesy on the part of the City to see to it in the future that every event in which Town Hall organ is used takes note in the program of the fact that this is the Ellin Prince Speyer memorial Skinner organ.

Mr. Yon's ability to arouse enthusiasm and the honest way he does it; his platform manners, appearing as an entertainer and not an educator; his genuine solicitude for

his audience's pleasure and his respect for their time; the certainty that he will have on his concert program a tuneful number, a catch piece, some startling (and always engrossing, for the public) pedal work, a tone painting, a work in larger form, all original organ music and never transcriptions; his ability to invent and display Yonisms which other players cannot successfully copy; his cordial and thoroughly appreciative, yet reserved and sufficiently dignified, acknowledgment of the inevitable applause that greets him—all these points separately merit the study of those who would attempt the career of the concert artist. And the cost of a ninety-minute lesson is merely the price of a ticket.

FISHER ACTIVITIES

DEEMS TAYLOR HEADS THE LIST WITH HIS
THROUGH THE LOOKING GLASS

THE new orchestral suite "Through the Looking Glass" from the pen of the well known composer and critic Deems Taylor, and its publication, will easily prove one of the biggest achievements accomplished by the "staid old firm" (aged 60), J. Fisher & Brother, New York.

Within a six month period from the date of first performance of the Suite (from manuscript) by the New York Symphony under direction of Walter Damrosch, printed scores and parts were made available for the use of Symphonic Organizations. The Suite has, during the present year, been heard in Chicago, Boston, Philadelphia, Minneapolis, Cincinnati and is in preparation in several other big American cities.

Not only has Deems Taylor's Suite "Through the Looking Glass" won the whole-hearted appreciation and endorsement of critics and audiences alike, but also, an outstanding and most encouraging feature is, that several internationally known composers whose good fortune it was to attend one of the several performances given the work are showering praise on the composer. Sergei Rachaminoff is one who pays an exceptionally high tribute in a letter addressed to Deems Taylor and from which we quote just the one sentence: "I wish to tell you that your Suite made a very great impression on me. What I especially admired was the fact that you understand how to be modern, and at the same time keep within the limit. . . . Your orchestration is extraordinarily beautiful, indeed, first class. If one has such a sound in one's orchestration 50% of the task is accomplished, and if, besides that, one has

something to say, the whole is perfect." Alexander Siloti likewise writes in the same vein.—Chas. M. Courboin became so enchanted with the first movement (Dedication) of the Taylor Suite that he arranged it for his own use and now plays the number whenever he finds himself confronted with an organ of modern construction.



MR. GUSTAV F. DOHRING

Eastern representative of Hillgreen, Lane & Co. who has contracted to build a large organ for the new Calvary Methodist Church, New York, and whose two small instruments of special merit will be mentioned in our next issue

Mr. Taylor also gains fame with his pantomime music written for "The Beggar on Horseback" (second act), written for the Connelly-Kaufman play produced by Ames in the Broadhurst Theater, New York. The publishers claim for it as great a popularity and favorable comment as have ever been accorded to foreign productions on Broadway, and back up the claim by publishing a piano solo version arranged by Mr. Taylor after the demand became too pressing to resist. The work will be on sale early in May.

SCHMIDT ANNOUNCES

SOME PUBLICATIONS OF UNUSUAL INTEREST
TO ORGANISTS INCLUDING THE BOROWSKI
THIRD SONATA

A NEW andantino, Woodland Reverie, by Lemare is on the list of current publications, with perhaps first place given to the third Sonata of Borowski, which the publishers

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believe will be even more successful than its two predecessors. A collection of Russian Miniatures, prepared by Mr. Milligan, is in course of publication, and there are several additions to the Burdett series of organ pieces based on hymntunes, with "Hollingside" and "St. Thomas" for immediate publication. Both the publisher and the composer have received many letters of endorsement on these intensely practical publications.



MR. PHILIP JAMES

Composer of anthems who has been appointed to St. Mark's on the Bowery, New York, where "religious dances" have been the cause of so much disturbance to the peace of mind of the good Bishop of New York. Mr. James is a member of the faculty of the Modern Scientific Organ School and of New York University. A new Moller organ is being built for him.

The Company calls special attention to Truette's Nuptial Suite, in five movements, and considers it appropriate for recital use either complete or in separate movements—it would be a relief if it or some other wedding music could displace the old worn-outs. The fourth movement, Wedding Bells, is based on the hymn, "The Voice that breathed o'er Eden."

Noble's "Benedictus es Domine" ought to interest Episcopalians particularly and denominationalists generally; his "But Now Thus Saith the Lord" is available in Schmidt edition. Milligan's version of "Hold the Wind" is being added to his other Negro Spirituals. Lemare has written a "Sun of My Soul" setting in anthem form, which the publishers believe to be as good as his best organ pieces. Attention is also centered on

the Schmidt collection of Short Anthems and Responses. Current activities evidence a good investment in behalf of the organist and choirmaster.

DITSON'S MONTHLY NOVELTY LIST for April prints the address of Mr. William Arms Fischer on "Whither Are We Going in Music?", delivered before the N.M.T.A. Among the new publications is Cadman's Memories, transcribed for organ by Dr. H. J. Stewart. The Peer Gynt Suite arranged for piano, four hands, is another novelty that has genuine interest. A useful list of seven of Ditson's "most successful operettas" includes two by MacFarlane, one by Lester, and one by H. B. Gaul—all organists. Several biographical sketches, many photos, a page of humor, and many pages of comments on Ditson publications, make up an interesting house organ for the musician.

HAROLD REEVES, London, issues No. 49 of his unusual catalogue of secondhand and new music literature and books. Anything unusual is likely to be found listed here.

G. SCHIRMER, INC., New York, have ready for distribution the ninth of their attractive booklets of Contemporary Musical Biography, the subjects being C. Whitney Coombs, Percy Grainger, Charles T. Griffes, Sidney Homer, Gabrielle Sibella, Oley Speaks, Bryceson Treharne, and R. Huntington Woodman. The booklets are attractively printed, give interesting biographical materials, complete lists of the published compositions of each subject, and are for free distribution. Another booklet of considerable attraction is that on the compositions of John Alden Carpenter, profusely illustrated with excerpts from his works.

DR. MELCHIORRE MAURO-COTTONE

ARRANGES MENDELSSOHN'S FIRST SONATA FOR
ORGAN AND CHORUS FOR FESTIVAL
PERFORMANCE IN CAPITOL
THEATER, NEW YORK

AN UNUSUAL idea, unusual in conception and in execution, was that of Dr. Melchiorre Mauro-Cottone, solo organist of the Capital Theater, New York, to prepare a version of Mendelssohn's first Sonata 1 for organ as an organ and choral work. But upon examining the score Dr. Mauro-Cottone has written, the appropriateness of the arrangement is self apparent. The organ begins as the solo instrument, and when the chorale is introduced pianissimo in Mendelssohn's original, the chorus takes the notes from the

organ, and the two proceed thenceforth in this manner. A careful reading of the original score will show about what Dr. Mauro-Cottone has done in the first movement. The second movement is given to a solo voice, with organ accompaniment, and later the other voices are added, all with charming musicianship. The recitative is given antiphonally to two voices, in duet fashion, with the organ and chorus answering other on the chords. The Finale presents the greatest difficulty in arranging, but here again a careful examination of the original version will show that certain vocal themes are right on the surface ready to be sung; the transcriber has taken these and used them to the building of a satisfying work for chorus and organ.

The whole idea seems so startling upon first thought, but works out so beautifully that one wonders why Mendelssohn himself did not see it and take advantage of it. Dr. Mauro-Cottone's version was given festival presentation in the Capitol Theater under his direction, with the chorus from the Schola Cantorum, under the auspices of the Guild and the National Association.

In addition to this unusual work, several of Dr. Mauro-Cottone's choral works in larger form were performed. His *Stabat Mater*, written for 14-part chorus, has been performed at the Metropolitan, and of his 42 songs, for most of which he also wrote the poems, 8 are published in France and 8 in Leipzig. Among his other unusual works is a Mass for 5-part male chorus that won high praise from the director of the Sistine Chapel Choir and Mgr. Rella has taken a copy of the manuscript for the Choir's use in their native land. A review of the festival presentation will be presented in later columns.

VAN DUSEN APPOINTMENTS

AMERICAN CONSERVATORY INCREASES ITS LIST
OF APPOINTMENTS FROM THE ORGAN
DEPARTMENT
SPECIAL SUMMER COURSES ANNOUNCED

RECENT appointments from the Van Dusen classes include Mr. Whitmer Byrne, Calvary Presbyterian, Chicago; Mr. Harold Cobb, Covenant Baptist, Chicago; Mr. Warren Johnson, First Methodist, Whiting, Ind.; Mr. Louis Nespo, St. Vincenslaus, Chicago; Mr. Theodate Stahl, Fenroy Theater, Martins Ferry, Ohio; Mr. Joseph Taylor, Union Church, Hinsdale, Ill. Mr. Eigenshenk, of the Faculty, appeared in concert in Kimball Hall, and Mr. Van Dusen's pupils took part in a program March 8th, with organ solos

played by Mrs. Gertrude Baily, and Messrs. Martin Schulz and Frederick Marriott.

The special Summer Course of the Theater Department has been divided into two special sessions, with the same detailed studies and practises for each, accommodating those who must come to the Conservatory at different times. The Little Model Theater is one of the great attractions, and its accommodations for actual practise of the art of photoplaying before the screen under actual theater conditions is invaluable.

Among Mr. Van Dusen's personal appearances were recitals on the new Hinners in the First Methodist Church, Sibley, Ill., April 19th, and in the Fourteenth Christ Scientist, Chicago, on the 15th.

WANAMAKER MUSIC WEEK

ALEXANDER RUSSELL AGAIN OFFERS AUDITORIUM TO THE ORGAN PROFESSION

DAILY concerts at 2:30 from May 5th to 10th, under the joint auspices of the A.G.O., N.A.O., and S.T.O., New York, offer the following:

Monday: "The Organ and American Composers," Warren Gehrken and Clarence Watters, playing; T. Tertius Noble, speaker.

Tuesday: Same subject continued, Hugh Porter and Charlotte Matthewson, playing.

Wednesday: "Model Motion Picture and Music Program," presented by the S.T.O., Robert Berentsen and John Priest, playing.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of The American Organist published monthly at Highland, N. Y., for April 1924.

State of New York
County of New York } ss

Before me, a Notary Public in and for the State and county aforesaid, personally appeared T. S. Buhrman, who, having been duly sworn according to law, deposes and says that he is the Editor of The American Organist and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher T. S. Buhrman, New York, N. Y.; Editor the same, Managing Editor none, Business Managers none.

2. That the owners are: (Give names and addresses of individual owners or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) T. S. Buhrman, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders, owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) none.

T. S. Buhrman, Editor, Publisher, Owner
Sworn to and subscribed before me this 12th day of April 1924.

[seal.] Joseph J. Lewis
(My commission expires March 30, 1925.)

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Thursday: "The Organ and Ensemble Music," Edwin Grasse, organist; Isador Gorn, pianist; Englebert Breuver, oboeist; and the Mozart String Quartet.

Friday: "American Guild of Organists,"

Frank L. Sealy and other artists to be announced.

Saturday: "The Organ and Choral Music," choirs of the Churches of the Ascension and Incarnation, 60 voices.

"WILL YOU EXCUSE IT PLEASE?"

AGAIN I must acknowledge defeat. With 16 pages added I felt certain that all the matter I especially collected for this May issue could and would go in. There is enough over-matter to fill another 16-page segment—how soon will our readers enable us to add it? How soon will you do your share of the subscription work? Why not do it now, so that the next addition can come before October? I apologize to those who furnished materials which I have not been able to insert.—T. SCOTT BUHRMAN

NEW ORGANS

THE following stimulating summary of recent installations, present buildings, and new contracts, does not represent the entire industry by any means, though it gives a fairly complete schedule of the activities of two factories, thanks to the courteous cooperation of Hillgreen, Lane & Co., and Henry Pilcher's Sons. The purpose of the column is not to give complete records of any individual factories, based strictly on actual monthly output—which is the private concern of the factories themselves—but to give a stimulating summary of progress as it is being contributed to from time to time by the building industry in behalf of the profession of organ players. THE AMERICAN ORGANIST in behalf of its interested readers thanks the firms that have contributed to this unusual column. Especial thanks is due Henry Pilcher's Sons for the exact data as to size of their eight 3- and 4-manual instruments, as it is becoming more and more important to know the number of pipes in modern organs in order to judge their actual content.

Ada, Okla., Presbyterian, Hillgreen-Lane.

Akron, Ohio, North Hill Methodist, Hillgreen-Lane, rebuild.

Albuquerque, New Mex., Sunshine Theater, Hillgreen-Lane.

Alhambra, Cal., Holy Trinity, Pilcher.

Baltimore, Md., Bethlehem Lutheran, 2-3-787 Hall, opened by Edmund Sereno Ender.

Bedford, Va., St. John's Episcopal, Pilcher.

Charleston, W. Va., Boyd Memorial Christian Church, Pilcher.

Cincinnati, Ohio, Hebrew Union College, Hillgreen-Lane, rebuild.

Cincinnati, Ohio, Union Baptist, Pilcher.

Cisco, Tex., First Presbyterian, Pilcher.

Clarksville, Ark., First Presbyterian, Pilcher.

Clarksville, Ark., First Methodist South, Pilcher.

Clearwater, Fla., First Methodist, Pilcher.

Council Bluffs, Iowa, First Baptist, Hillgreen-Lane.

Covington, Va., Presbyterian, Pilcher.

Cuyahoga Falls, Ohio, Front Street Theater, Hillgreen-Lane.

Detroit, Mich., Charles F. Meagher residence, Hillgreen-Lane.

Fort Scott, Kans., First Presbyterian, 3-34-1952 Pilcher, with Deagan harp and chimes, under construction.

Grand Rapids, Mich., Bethany Reformed, Hillgreen-Lane.

Greensboro, N. C., Odell Memorial Hall, 3-Echo-30-1805 Pilcher, Deagan chimes, Orgoblo, installed.

Homer, La., First Baptist, Pilcher.

Honolulu, T. H., St. Clemens Church, Hillgreen-Lane.

Houston, Tex., Annunciation, 3-26-1670 Pilcher, Deagan chimes, Orgoblo, installed.

Jackson, Miss., Jackson College, Pilcher.

Jacksonville, Fla., First Baptist, 4-Echo-53-2945 Pilcher, Deagan chimes and harp, Orgoblo, under construction.

Kissimmee, Fla., Methodist South, Pilcher.

Lake City, Minn., St. Mary's R. C., Pilcher.

Lakeland, Fla., Southside Baptist, Pilcher.

Leesburg, Fla., First Methodist, Pilcher.

Little Rock, Ark., First Baptist, Pilcher.

Long Branch, N. J., 2-18-791 Hillgreen-Lane, entirely enclosed, installed by Gustav F. Dohring, dedicated April 4th by Stanley Farrar.

Louisville, Ky., B.P.O.E. No. 8, Pilcher.
Louisville, Burnett Avenue Baptist, Pilcher.

Louisville, Highland Methodist, Pilcher.
Louisville, Portland Avenue Presbyterian, Pilcher.

Louisville, Virginia Avenue Methodist, Pilcher.

Macon, Ga., St. James' Episcopal, Pilcher.
McAlester, Okla., Grand Avenue Methodist, Hillgreen-Lane.

Memphis, Tenn., Bellevue Baptist, 3-Echo-35-2013 Pilcher, Deagan chimes, Orgoblo, installed.

Meridian, Miss., Central Methodist, 3-Echo-34-1992 Pilcher, Deagan chimes, Orgoblo, under construction.

Meridian, First Presbyterian, Hillgreen-Lane rebuild.

Milwaukee, Wis., Salem Evangelical, Pilcher.

Montclair, N. J., Frank L. Dumont residence, 2-14-642 built entirely by himself, including all but metal pipes.

Mooresville, N. C., First Presbyterian, Pilcher.

Nacogdoches, Tex., First Methodist, Pilcher.

New Britain, Conn., First Lutheran, Hillgreen-Lane rebuild.

Newnan, Ga., Central Baptist, Pilcher.

Newnan, Presbyterian, Pilcher.

New York, Calvary Methodist, 3-48 Hillgreen-Lane, contracted by Gustav F. Dohring, to be completed with the church by Nov. 1st.

New York, Mecca Temple, L. Luberoff contracts for four Moller organs for the new Temple, 3 2-manuals and 1 4-manual.

New York, Piccadilly Theater, Marr & Colton; will be broadcasted.

New York, Port Richmond, Ritz Theater, Skinner, Miss Grace May Lissenden appointed organist.

New York, St. Mark's in the Bouwerie, Moller, Philip James appointed organist.

Norman, Okla., McFarlin Memorial Methodist, Hillgreen-Lane.

Oakland, Cal., Mortuary Chapel, Pilcher.

Omaha, Neb., Walnut Hill Methodist, Hillgreen-Lane.

Pine Bluff, Ark., Presbyterian, Hillgreen-Lane.

Santa Anna, Cal., First Christ Scientist, 3-22-1306 Pilcher, Deagan chimes, Orgoblo.

Sarasota, Fla., First Baptist, Pilcher.

Selma, Ala., Church Street Methodist, 3-Echo-31-1787 Pilcher, Deagan chimes, Orgoblo, under construction.

Stuebenville, Ohio, First Congregational, Hillgreen-Lane.

Struthers, Ohio, Poland Avenue U. P., Hillgreen-Lane.

Syracuse, N. Y., Syracuse University, Crouse College, 3-52-3493 Estey.

Trappist, Ky., Abbey of Our Lady of Gethsemane, Pilcher.

Waco, Tex., Presbyterian, Pilcher.

Windham, N. Y., Presbyterian, Fazakas, opened by Gottfried H. Federlein.

Youngstown, Ohio, Elm Street Congregational, Hillgreen-Lane.

Radio Schedule

*Eastern Standard Time p. m. is indicated. Subscribers in Central Time zone subtract one hour, those in Mountain Time subtract two hours, and those in Pacific subtract three. All items subject to change, an * marks those unusually changeable.*

DAILY EXCEPT SUNDAY

11:00-11:30 a. m., Miss Mary E. Vogt at the Wanamaker organ, Wanamaker Auditorium, Philadelphia.—WOO 509.

12:02-12:20, Kimball organ, Stanley Theater, Philadelphia.—WDAR 395.

12:30-1:00, George Albert Bouchard on the Wurlitzer in Statler Hotel, Buffalo, N. Y.—WGR 319.

1:00, the Chimes, Palmer School of Chiropractic, Davenport, Iowa.—WOC 484.

3:00-7:30, Eastman Theater, Rochester, N. Y.; orchestra at 3:00-3:30, organ picture work at 4:15-4:45, organ solo by Robert Berentsen or John Hammond on the Austin at 5:00-5:15 and picture work to 6:00, orchestra at 7:00-7:30.—WHAM 283.

4:45-5:00, Miss Mary Vogt at the Wanamaker organ, Wanamaker Auditorium, Philadelphia.—WOO 509.

*6:30-7:00, George Albert Bouchard at the Wurlitzer in Hotel Statler, Buffalo, N. Y.—WGR 319.

6:45, the Chimes, Palmer School of Chiropractic, Davenport, Iowa.—WOC 484.

WEEKLY

Mondays:

8:30-9:15, P. V. Hogan in charge of Estey Organ Studio, New York.—WJZ 455.

*9:00, varied programs in the Wanamaker Auditorium, Philadelphia, at this hour or later, featuring Miss Mary E. Vogt and others on the Wanamaker organ.—WOO 509.

11:00-12:00, Theodore J. Irwin at the Wurlitzer, San Francisco.—KPO 423.

Tuesdays:

1:00, Karl Bonawitz in the Germantown Theater, Philadelphia.—WIP 509.

5:30-6:30, Theodore J. Irwin at the Wurlitzer, San Francisco.—KPO 423.

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3:00-4:00, Wanamaker Auditorium, New York, concerts with organ participating.—WJZ 455.

Wednesdays:

1:00-1:30 a. m., W. Remington Welch at the Wurlitzer in McVickers Theater, Chicago.—KYW 536.

9:00-10:00, organ and other music from the B. J. Palmer residence, Davenport, Iowa.—WOC 484.



DR. ALEXANDER RUSSELL

Artist and artists manager, as distinguished in the former as he has been successful in the latter, who can be heard by radio from the Wanamaker New York Auditorium May 8th and 22nd

*9:00, varied programs in the Wanamaker Auditorium, Philadelphia, at this hour or later, featuring Miss Mary E. Vogt and others on the Wanamaker organ.—WOO 509.

Thursdays:

3:00-4:00, Wanamaker Auditorium, New York, concerts with organ participating.—WJZ 455.

8:30-9:15, Dr. Alexander Russell presenting various recitalists, including himself, in the Wanamaker Auditorium, New York. WJZ 455.

10:30, Karl Bonawitz in the Germantown Theater, Philadelphia.—WIP 509.

11:00-12:00, Theodore J. Irwin at the Wurlitzer, San Francisco.—WPO 423.

Fridays:

3:00-4:00, Leo Riggs on the Austin in Hotel Astor, New York.—WJZ 455.

5:30-6:30, Theodore J. Irwin at the Wurlitzer, San Francisco.—KPO 423.

6:15-7:15, Miss Lucille Hale in the Cameo Theater, Pittsburgh.—KDKA 326.

*9:00, varied programs in the Wanamaker Auditorium, Philadelphia, at this hour or later, featuring Miss Mary E. Vogt and others on the Wanamaker organ.—WOO 509.

10:00-10:30, Arthur Blakeley on the Austin in the First M. E., Los Angeles, Calif.—KHJ 395.

Saturdays:

1:00, Karl Bonawitz in the Germantown Theater, Philadelphia.—WIP 509.

Sundays:

11:00 a. m.-1:00, St. Thomas' service, T. T. Noble, organist, New York, April 6 and 20, May 4 and 18; West End Presbyterian service, April 13 and 27, May 11 and 25; New York.—WJZ 455.

12:00, Central Church service, Chicago, Daniel Protheroe at the organ.—KYW 536.

1:30-2:00, Arthur Blakeley on the Austin in First M. E., Los Angeles, Calif.—KHJ 395.

3:15-4:15, Clarence K. Bawden at the Wanamaker organ in Wanamaker Auditorium, Philadelphia.—WOO 509.

4:00, Laurence H. Montague at the Wurlitzer in Hotel Statler ball room, Buffalo, N. Y.—WGR 319.

8:00-8:30, organ and other music from the B. J. Palmer residence, Davenport, Iowa.—WOC 484.

9:00, Chicago Sunday Evening Club service, Edgar Nelson music director.—KYW 536.

9:00-10:00, Fay Leone Faurote presenting various recitalists in the Skinner Organ Studio, New York.—WEAF 492.

10:00-10:30, Arthur Blakeley on the Austin in the First M. E., Los Angeles, Calif.—KHJ 395.

MAY

4-9:00-10:00, Henry F. Seibert, Skinner Organ Studio, New York.—WEAF 492.

8-8:30-9:15, Dr. Alexander Russell, Wanamaker Auditorium, New York.—WJZ 455.

11-9:00-10:00, Maurice Garabrant, Skinner Organ Studio, New York.—WEAF 492.

15-8:30-9:15, J. Thurston Noe, Wanamaker Auditorium, New York.—WJZ 455.

18-9:00-10:00, Wm. A. Goldsworthy, Skinner Organ Studio, New York.—WEAF 492.

22-8:30-9:15, Dr. Alexander Russell, Wanamaker Auditorium, New York.—WJZ 455.

25-9:00-10:00, Richard Keys Biggs, Skinner Organ Studio, New York.—WEAF 492.

29-8:30-9:15, J. Thurston Noe, Wanamaker Auditorium, New York.—WJZ 455.

29-10:30-11:45, Will Foster, First Methodist Church, Fort Worth, Texas.—WBAP 476.

Of Interest to Readers

Theodore Roosevelt's statement that every man owes some of his time to the profession to which he belongs, was based on his own unflinching interest in seeing things done better today than yesterday, in seeing men more successful tomorrow than today. To those of our readers who are actuated by the same ideals this page is presented.



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Teachers themselves are invited to

take advantage of this for their pupils, sending subscriptions direct; if the teacher fails to do this for the student, the student may do it for himself, giving with his remittance the name and address of his teacher.



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are allowed at special rate only to our own subscribers, who wish to have their profession represented on the reading tables of the Public Library of their own City, and who donate a subscription to the Library because the funds of the Librarian do not permit of subscriptions to such magazines. Your local Library has many other professions represented. Yours is perhaps entirely neglected.

Send a subscription today for your Public Library and we will send a reply postcard to the Librarian informing him who has donated the subscription; the reply half of the card is addressed to you and carries an acknowledgment of the subscription, which is signed by the Librarian and mailed to you direct.

If the public can gradually be informed of the best thought and practise of the organ profession, conditions will be vastly improved for all of us. Even if the busy reader does no more than look at the illustrations and read the captions under them, he will still be unconsciously undergoing the process of education regarding the organ and organist.



All of this means you. If you fail to do these three things, our profession is just that much hindered. But if you act upon all of them, if you enroll every one of your students, your friends, and your library, you then become a cooperating factor in spreading through the profession a deeper interest and a better practise, and through the public correct information along strictly professional lines. Success for all, failure for none. Each for each other, none for himself alone.

The American Organist

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